



Entered at the Postoffice at Chicago as second-class matter.

A MONTHLY JOURNAL (WITH AN INTERMEDIATE NEWS NUMBER AND A PHOTO-GRVURE EDITION) DEVOTED TO WESTERN INTERESTS.

VOL. XII.—No. 5.

CHICAGO, NOVEMBER, 1888.

Regular Edition, \$3.00 a Year.
Photogravure Edition, \$8.00 a Year.

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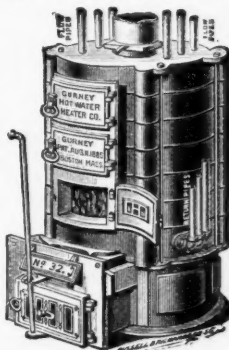
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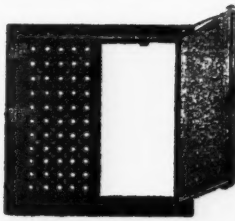
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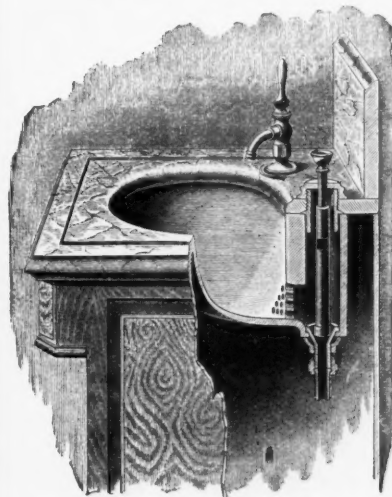
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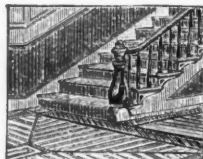
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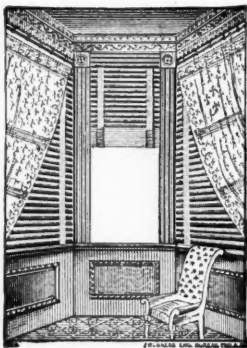
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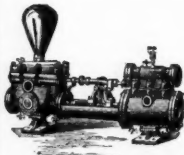
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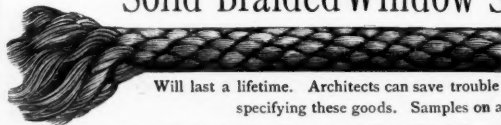
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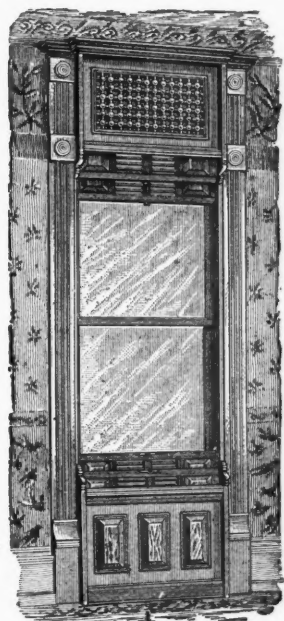
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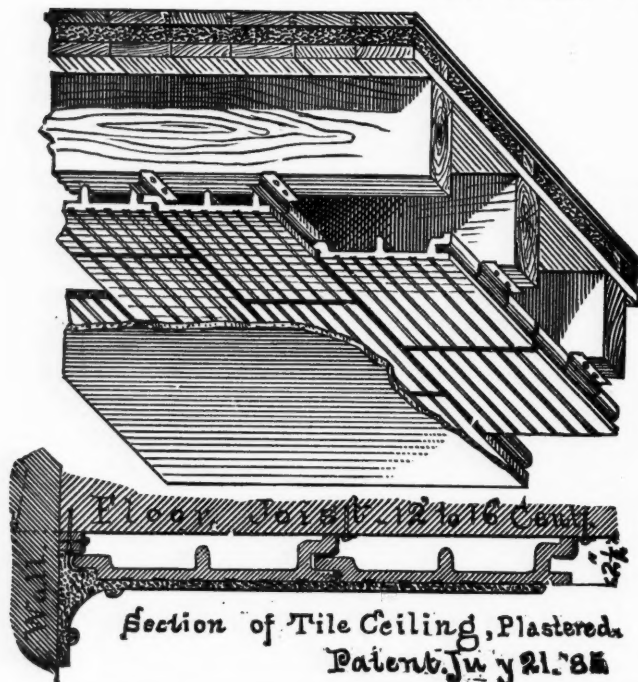
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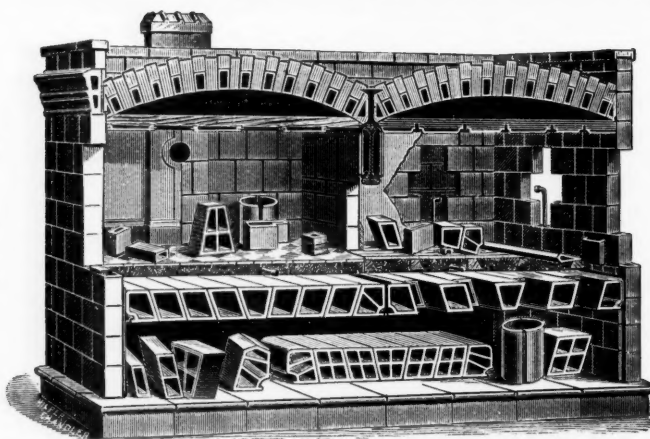
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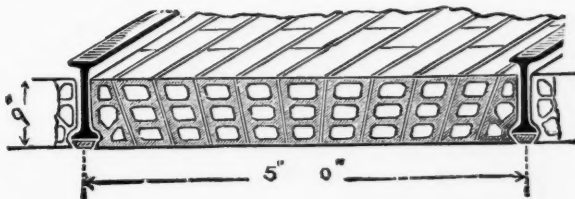
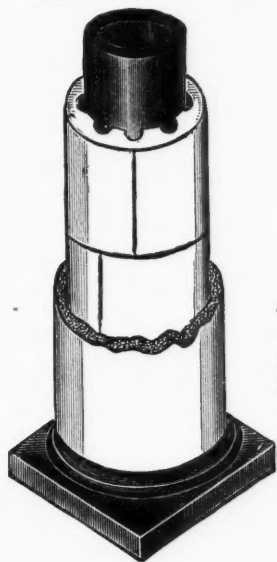
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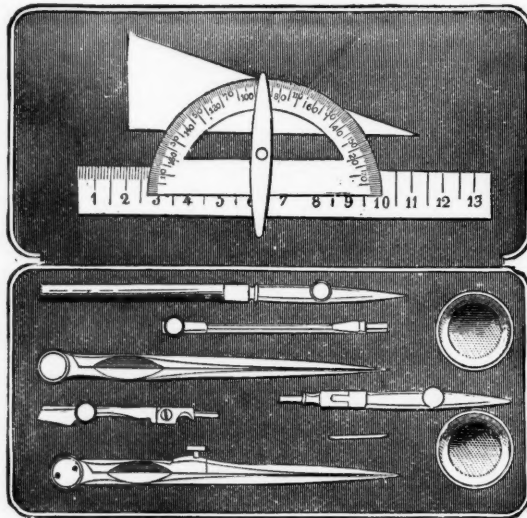
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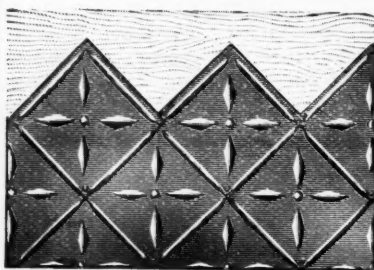
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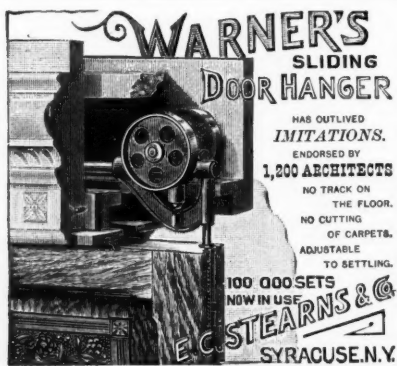
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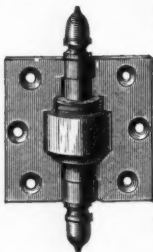
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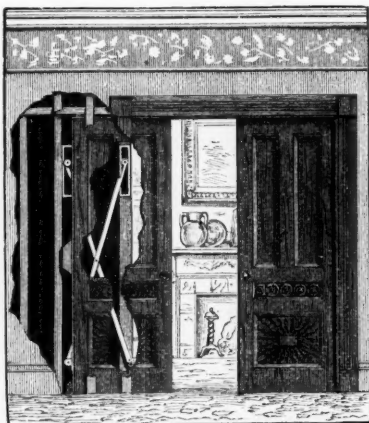
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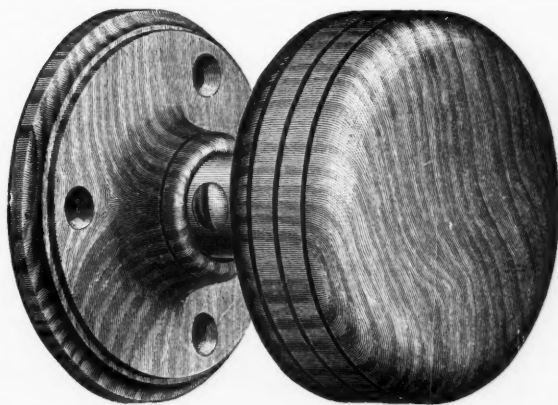
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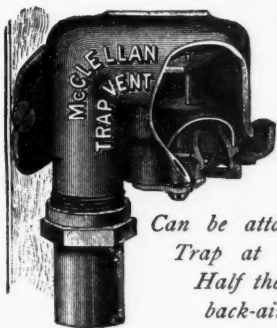
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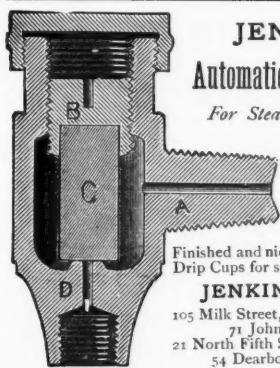
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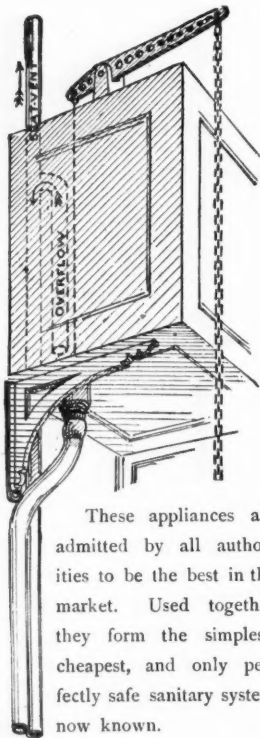
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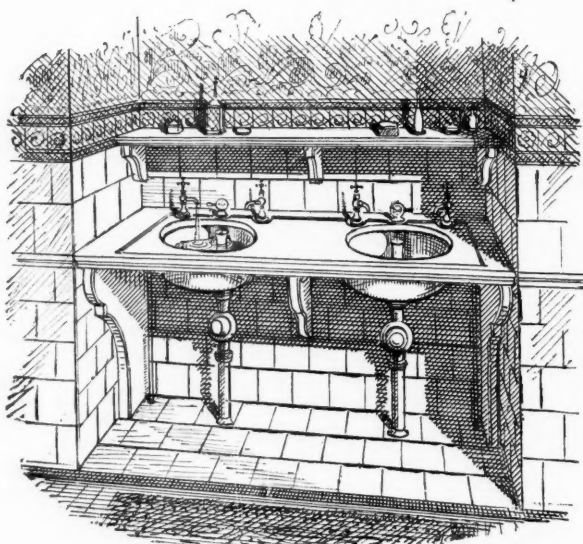
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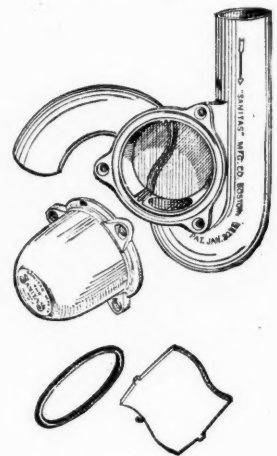
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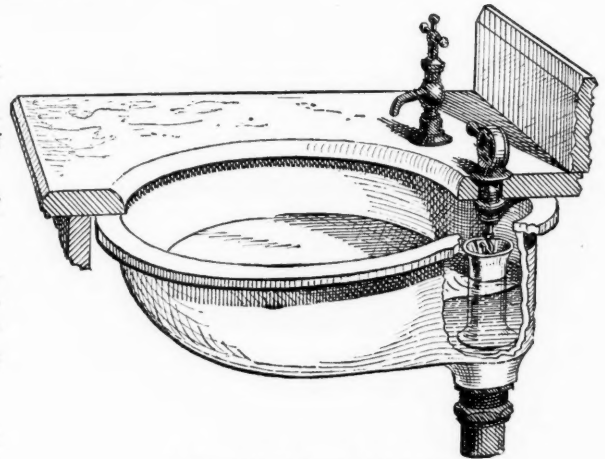


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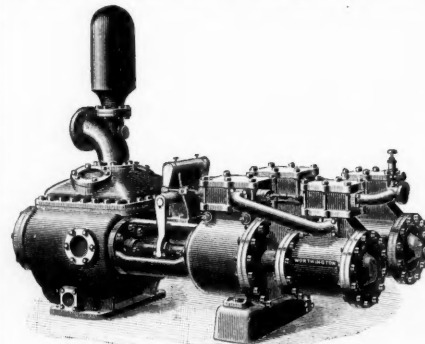
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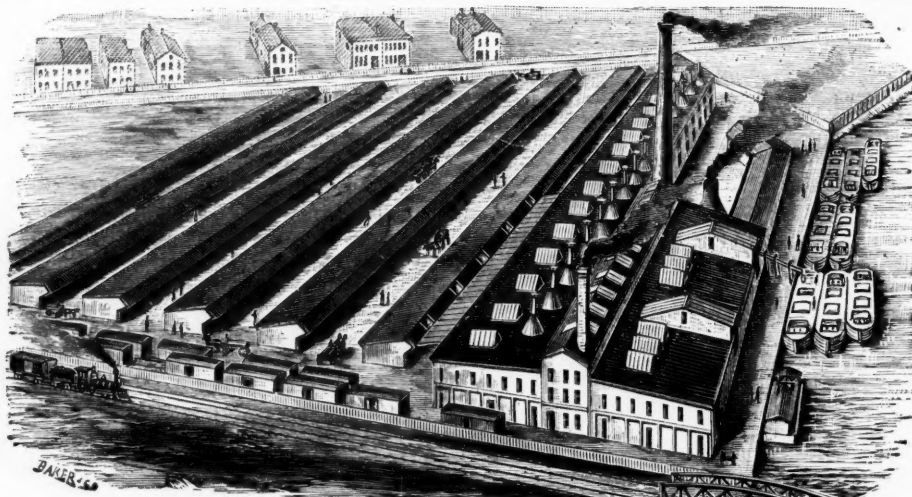
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THE INLAND ARCHITECT AND NEWS RECORD.

A Monthly Journal (with an Intermediate News Number) Devoted to

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Construction, Decoration and Furnishing
IN THE WEST.

TERMS: Regular number, \$3 a year; Photogravure edition, \$8 a year. Single copies: Regular number, 25c.; Photogravure edition (including 6 photogravures), 75c. Intermediate number 10c. Advance payment required.

L. MULLER, Jr., Manager. R. C. McLEAN, Managing Editor.
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PUBLISHED BY THE INLAND PUBLISHING CO.
19 TRIBUNE BUILDING, CHICAGO, ILL.

SPECIAL CONTRIBUTORS:

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THE work of preparing for the coming convention of the Western Association of Architects at Chicago, November 21, is being rapidly completed by the secretary and the local committee from the Board of Directors. A large attendance is expected, and ample provision is being made for the reception of all members, and all members of the profession will be welcomed as visitors. The following general circular of information is just issued:

CIRCULAR TO MEMBERS.

WESTERN ASSOCIATION OF ARCHITECTS,
SECRETARY'S OFFICE, MONTAUK BLOCK,
CHICAGO, November 9, 1888.

The fifth annual convention of the Western Association of Architects will be held in Chicago November 21, 22 and 23, 1888.

The important measures that will come before the convention for consideration and action demands that every member shall be present.

This is especially true in regard to the proposed consolidation of the American Institute of Architects and the Western Association of Architects, which should be discussed and acted upon by the entire membership.

The following general information can be given:

HEADQUARTERS.

The headquarters will be at the Leland hotel, corner of Jackson street and Michigan boulevard. The convention hall has been secured in the same building, with committee rooms, etc., adjoining. All members will, therefore, as far as possible, locate at this hotel, where a special rate of \$3.00 to \$3.50 a day has been obtained.

RAILROAD RATES.

A special rate of a fare and a third for the round trip has been obtained from all the traffic associations, so that any architect, whether member or otherwise, who may attend the convention from any part of the country, can obtain this rate.

Special attention is called to the rule regarding reduced rates on railroads, which makes it imperative that, when purchasing tickets for Chicago, the agent be asked for a *certificate*. This, when signed by the secretary of the association, will entitle the holder to the reduced return fare, which cannot be obtained without the certificate from the home agent. Tickets must be bought within three days of the date of meeting, and will not be good more than three days after November 24. Members east of Pittsburgh and Buffalo will be supplied with certificates by the secretary, and those who contemplate attending and do not receive a blank certificate should at once notify the secretary.

EXHIBIT OF DRAWINGS.

An exhibit of drawings and photographs will be one of the special features of this meeting, and members should prepare to send samples of their work. A special circular will be issued directing how to send, etc., at a later date. Drawings will be received of work which has been executed as well as of that which is in contemplation.

NORMAND S. PATTON, Secretary.

JOHN W. ROOT,
J. J. FLANDERS,
SAMUEL A. TREAT, } *Committee of Arrangements.*

Special circulars will be issued by the secretary as found necessary, and, meanwhile, architects should arrange their affairs so that they may not fail to attend this convention, which promises to be by far the most important yet held by the Western Association of Architects.

WE cannot but believe that all our readers recognize the desirability and importance of a consolidation or confederation of all of the architectural societies in this country into one large, strong, influential body, embracing in its ranks as nearly as possible every reputable practitioner of architecture in the United States, possessed of revenue sufficient to establish a bureau of general professional information and legal advice for all its members, and that they form a body powerful enough to make its influence felt in the formation and passage of building laws, and in the policy of municipal, state and general government buildings. We should appear to doubt the intelligence of our readers were we to furnish them with arguments to prove how much better for the profession of architecture as a whole, and for each member individually, would be an architectural society of this nature than our architectural associations as they now exist, valuable from an ethical standpoint though they be. We call attention to the movement for bringing about a consolidation of the American Institute of Architects and the Western Association of Architects, not because we fear that there are any among our readers who do not consider this movement to be laudable in the abstract, but because we fear that a misplaced

spirit of loyalty to individual organizations, which have become dear to those who have founded and maintained them, may induce many to permit a prejudice based upon this misplaced loyalty to overcome their convictions of abstract right and to overshadow their sense of duty to themselves and their profession.

WE address ourselves, therefore, more particularly to those members of the Western Association of Architects who have been with it since its inception, who have guided its policy, and who have made its record, and whose well justified pride in the growth and development of their association may lead them to oppose a merging of the same in the American Institute. We wish to call the attention of all of these to the fact that it is not its name which has created the short but triumphant career of the Western Association of Architects, but its membership; that if those who have made and maintained the life and virility of the Western Association of Architects become members of a new organization, then, even if the name of the young giant Western Association of Architects gives way to that of the venerable American Institute of Architects, their spirit and life and enterprise will be infused into the new organization and will impart to it all the characteristics which have thus far so favorably distinguished the policy of the Western Association from that of the Institute. Nor must it be forgotten that even mere age and venerability and a clean record do count for something in this world. It should be remembered that the founding of the American Institute thirty years ago was an act which probably required more of courage and of self-sacrifice under the general conditions of professional standing then prevailing in this country than did the formation of the Western Association but four years ago.

AFTER all, the pioneer work of the association of the better, and therefore more progressive, architects of this country into one association was done by the founders of the Institute. The recognition of the justice of the schedule of commissions recommended by the Institute by the courts in many states of this union, was due to the wisdom and good judgment of the founders of the Institute. Whatever has been done by the architectural associations toward the recognition by municipal and state legislative bodies of the right of architects to a voice in the framing of laws for the regulation of the general construction and sanitary arrangements of buildings, the American Institute of Architects has done the pioneer work and is entitled to credit therefor. Whatever recognition associated American architects have received abroad has been accorded to the American Institute of Architects by the profession and the technical press of Europe, and the members of the Western Association of Architects may yield this point even when remembering the fact that these efforts made by the American Institute of Architects for the recognition by European architects of our high professional aims and standing, have been ably seconded by the works of many architects not members of that body. In short, we think that the members of the Western Association will, by assenting to a union with the American Institute, and to an abandonment of the name of their own association, be only further developing the enlightened and liberal policy which has distinguished and honored them from the foundation of the Western Association of Architects until date. We bespeak for the coming convention a full attendance of the best elements of the organization, so that its decision to respond to the action of the last convention of the Institute may be that of a good, live, working majority, representative in every respect.

IT occurs to us that, judging from the discussion of the question in the convention of the American Institute of Architects, there may be some controversy in the future in regard to the position of members of state associations who are not members of the Western Association in the contemplated consolidation movement. While the system of admission in most of those associations is similar to that of the national body, this cannot be taken for granted, and the roll of membership might with some propriety be scanned by the members of either national association. In order to avoid any controversy, and that every member of the state associations, or chapters of the Institute, may have a voice in this proposed consolidation, we would strongly recommend that they immediately apply for membership in one or the other of the national bodies. It is not clear to us what the action in regard to state associations may be in this respect, but this plan would certainly place each architect in a position to act in accordance with his convictions. The rules in regard to qualifications for membership in the Western Association of Architects provide that any practicing architect may become a member, but with certain limitations and rules. One is the following definition of an architect:

The status of an architect is hereby defined as follows, to wit: An architect is a professional person whose sole ostensible occupation consists in supplying data preliminary to the material construction and completion of buildings; in exercising administrative control over the operations of contractors supplying material and labor incident to the construction and completion of buildings, and in officiating as custodian and arbitrator of contracts, stipulating terms of obligations and fulfillment between proprietor and contractors.

This was not considered sufficiently secure, and at the last convention of the association a committee upon professional ethics made a comprehensive report, in which the following form for application blanks was established:

To the Board of Directors W. A. A.: 188..

My full name is.....

My business address is.....

The name of my firm is.....

I have practiced the profession of architecture for..... years.

The accompanying photographs (unmounted), numbered, respectively, 1, 2 and 3, show completed buildings erected from my plans and under my supervision.

No. 1 is a (here give general description of building, giving also name and address of owner and contractors).

No. 2, do.

No. 3, do.

The accompanying letters, numbered 1, 2 and 3, are from the respective owners of the above buildings, and indorse my character and proficiency.

We, members of the W. A. A., hereby indorse Mr.....'s application for membership. We know him personally; we believe him to be worthy of membership. (Indorsed by two members.)

This report provided for but one date upon which the Board of Directors should meet for the consideration of applications; but there should and undoubtedly will be some provision made for the consideration of applications received in proper form before the coming convention. The initiation fee is \$15, and the annual dues \$5. The initiation fee of members of state associations and the American Institute is waived. Application blanks can be obtained from the secretary of the Western Association.

PERHAPS the strongest reason beyond that of utility that will accrue from the universal use of the standard contract, is in the fact that it establishes a custom. When a case is brought into court, which involves the right of the architect to assume that he is the arbitrator of a contract, or the position of owner or builder as established by the standard form, this custom, in the absence of a statute, becomes a law. The court first looks for the statute, and, in absence of a state enactment, is bound to recognize the custom. If by general use of this form all architects, builders and owners declare their relations to each other to be in accordance with it, without question the standard contract becomes through its continued use, *de facto*, a legal document. The concerted work of the associations in this particular is more important than the formulation of a legislative act governing the practice of architecture, for it at once establishes an ethical standard, and simply by its general use makes it practically valid in the courts.

THE Annual Exhibition of the New York Architectural League will open December 24, according to the circular last issued. It is given in full, as this effort of the League each year to educate and interest the public in architectural work is worthy of the best aid that can be extended by the architectural profession.

SPECIAL NOTICE.

The great success of last year's exhibition, when, for the first time, architecture and the allied fine arts were brought into proper relation, makes it certain that this year's work will be looked forward to with increased expectation. Public interest in the exhibition has been judiciously fostered, and it only remains for every one to whom this notice may appear to do his part in sustaining what is now become one of the great exhibitions of the year.

On account of the variety of exhibits, the work of classification will be difficult. In order to lighten the work of classification, contributors are requested to send a description of the nature and approximate size of their exhibits as soon as possible. The wall space of the galleries is 5,000 square feet, with 500 running feet on the line, and 5,300 square feet of floor space. While these dimensions are such as to rank the galleries among the largest in the city, it is desirable that they may be used to the utmost advantage.

The following jury and committees have been elected and will serve:
Jury.—Richard M. Hunt, Charles F. McKim, Robert S. Peabody, T. P. Chandler, Jr., A. D. F. Hamlin.

Hanging Committee.—Georges A. Glaeuzer, Charles B. Atwood, George Martin Huss.

Loan Exhibition Committee.—John Gellatly, H. O. Avery, J. P. Riley, C. R. Lamb, H. Siddons Mowbray.

Catalogue Committee.—A. W. Brunner, H. O. Avery, J. D. Hunter, Jr.

The president and vice-president are *ex-officio* members of the jury and all committees.

RULES AND CONDITIONS.

1. The exhibition will be opened to the public on Monday, December 24, 1888, and will continue for three weeks, closing January 12, 1889.

2. The galleries will be open for the press view, by card, Friday, December 21.

3. The exhibition will consist of drawings, etc., not before publicly exhibited in New York, representing as far as possible the present condition of architecture and the allied arts. All kinds of works are admissible, such as architectural designs, perspective drawings, sketches in pencil, pen and ink, water colors, charcoal, etc.; elevations, working drawings and photographs of executed work; paintings in oil or water color of architectural subjects, sketches for interior decoration and furniture, designs and cartoons for stained glass, mural decoration; executed works, such as mosaics, stained glass and decorative stuffs; wrought iron and metal work, sculpture, carving and casts and models of architectural and decorative work.

4. Works will be received only at the Fifth Avenue galleries on the 14th and 15th December, 1888. No works will be received before or after that date.

5. The League will collect and return all works in the city, at the expense of exhibitors, if the secretary is notified when the blank is returned.

6. The blank form attached to this must be filled and sent to the secretary by the 10th of December.

7. A card must be attached to the back of each drawing or exhibit, giving the title, name of exhibitor, the address, and where to be returned.

8. All works intended for exhibition will be at the risk of the owners, except that there will be ample insurance against loss by fire.

9. All rules customary at exhibitions and not above mentioned will be considered to apply equally to this exhibition.

Frames, etc.—All drawings and photographs must be framed or mounted.

Exhibits will be catalogued by title, with name of exhibitor, and it is especially desired that the names of the draftsman may appear; any other data may be on margin.

By order of the Executive Committee: John Beverly Robinson, Frederic Crowninshield, H. O. Avery, Charles I. Berg, A. W. Brunner, Edward H. Clark, J. Gellatly, William Convers Hazlett, J. D. Hunter, Jr., John P. Riley and Frank A. Wright.

FRANK A. WRIGHT, Secretary.

47 Liberty street, October 15, 1888.

THE art schools of the Metropolitan Museum of Art, of New York, opened October 1, under auspicious circumstances, under the management of Architect Arthur Lyman Tuckerman, the attendance being considerably in advance of that of past years. The prospectus just issued shows a curriculum embracing in different departments the following branches:

Introductory Class in Object Drawing, Perspective and Industrial Design. By Mr. Lucas Baker.

Drawing from the Antique. By Mr. B. W. Clinedinst, of the Paris School of Fine Arts.

Color, Composition and "Still Life." Drawing and Painting from the "Life." Mr. R. Cleveland Cox, of Bonnat's atelier.

Window and Wall Decoration. By Mr. V. G. Stieperich, of Florence.

Architecture. By Mr. Arthur L. Tuckerman, of the Paris School of Fine Arts.

Sculpture. By Mr. J. O. A. Ward, assisted by Messrs. F. J. Rey and W. Hunt.

Chasing and Repoussé Work in Metals. By Mons. Julien Ramar, of Paris.

Wood Carving. By Mr. C. Brower, Darst.

Normal Class. By Mr. Lucas Baker.

Anatomy, Physiology and Expression. By Dr. Walter B. James.

Cabinet Drawing and Interior Designing. By Mons. Ernest J. Gilles.

Mechanical Class. By Mr. Wm. E. Volz.

In seeking to meet not only the educational needs of the hour, but with a keen appreciation of those of the future, the management have procured instructors for the different departments from among those most celebrated for skill and knowledge in the different provinces of polite and mechanical art. As such, this as well as other American art schools is deserving of the greatest encouragement, for while it is too soon to expect art to reach the perfection in so new a country as this as it has attained in those that are the product of centuries of art culture, still we have a life and a genius that is all our own, and the greatest possibilities are before the American student, even though his entire education is attained among the lately established yet boldly outlined and conducted theory and practice arising from new needs and conditions.

Originality in Design.*

BY WILLIAM BRUCE MUNDIE.

IT is said that no art can be called progressive that is not an improvement on what has been done before.

To the student of architectural history it must be apparent, that as far as architecture is concerned, it is not an improvement on that of our forefathers; and we are also taught that if we had studied diligently what our forefathers had done and had profited by their experiences, by their failures and successes, we should have long ago outstripped and gone beyond them, and, backed by this historical reference I deduce, that our great fault has been a lack of directness of aim and idea in our design in order to become, apart from anything else, unique, odd and uncommon, or a more fitting modern term, "original."

Architectural design is the result of much thought and invention. The thought given to it is an effort of the mind which receives its stimulus from the present and future pleasure to be derived from the success of gaining an object sought after. Invention is the effect of this thought effort; it throws a new light on the things most abstruse and produces them in order to fit the intended purpose.

So much for design itself. There are two kinds only: good and bad. Good design is an effort reached after a most deep and thorough investigation of material objects which please or disgust the mind of man, and then, by making a studious collection of whatever may so please that mind, shaping them in the proportionate forms of a building.

This is the manner in which the several styles of architecture which we so admire, look up to and endeavor to surpass, were originated and brought to the surface, to sink before our eyes while we struggle to be original.

The necessity for originality in design arises from the fact that it is in the nature of mankind never to be satisfied; the more he sees the more he wants, and the more he has the more he tries to get. If it were not so, then, a building possessing every requisite and convenience in plan and arrangement, of unquestioned stability, no matter how hideous or disgusting to the eye it may appear on the outside, would be all that would of necessity be required in order to constitute a completed structure. But the design of a building is something more than convenience and stability; it indicates to the outside world and to the spectator, that others have been thought of or cared for besides the owner and that the structure was erected not for one alone but it becomes a part of nature and belongs to the world. Therefore it is fortunate for us that man is not satisfied with the necessities and conveniences of life; he looks forward to acquiring more, going beyond, seeking luxuries and admiring the beautiful; thus giving rise to a third essential in architecture, namely, "design," and, any building erected and carried out without thought and study having been bestowed on these three essential points, convenience, stability and design, is not covered by the term architecture at all; it is building; for a structure strictly utilitarian in principle can never be beautiful. A convincing proof of this fact is obtained by looking out of the rear windows of your own house and studying the rear elevations of the houses of those who live in the same block. Everything there, from ash-box in the alley to the top of the wall, is positively offensive to the eye. Thus it must be conceded that design is necessary to fulfill the laws and requirements of good taste.

It is easy, therefore, to perceive that this same prevailing instinct in man, desiring something more than solidity and fitness, would also desire in a greater degree something other than sameness and repetition, hence originality in design, or architecture proper, as I consider the third essential, "design," the highest attainment to which an architect can aspire. A man can construct or study out a plan, and be totally unable to design, but a man who can design in a proper architectural interpretation of the word, can command all three of these essential points; otherwise from that, he approaches the sphere of a decorator, and there is a vast difference between an architect and a decorator. Something more than decoration occupied the minds of the architects of the Old World, who reasoned and thought, constructed and designed, before they decorated.

Originality in decoration has a tendency to aim at extreme novelty; now, there is no harm in novelty; taken by itself it may be beautiful, but without a motive it can never be anything but a fault in architecture proper, and when it is sought after solely for the sake of novelty, it is then destructive to both art and good design.

The constant search after novelty by designers today, is one of the sources of bad taste in our modern architecture, and it is often adopted to save time and study, and thrust upon the public something they barely understand, thus impairing the good taste which the public should be educated up to. Good taste in architecture is a thing of much thought and study; it owes all its value to thought, and it is beyond any man who will not stop to think. He becomes thought-grudging and vulgar; to him pure taste must be utterly unintelligible and almost inaccessible; even his work will show it on the face, expressing a fickleness, affectation and thought-flying hurry.

The hunger after novelty in our architecture is getting to be insatiable, and owners as well as architects appear anxious to obtain it, no matter what sacrifice of truth and cost it incurs. Heaven and earth are racked for something novel, and happy is the man who shall hit off something, no matter how bad, if it will only strike the common taste, "catch on," so to speak, and has what we might term the "run of the season." This is certainly originality, but it is rather of an illegitimate sort, and that which the finished designer abhors, yet has to admit in his dealings with a people who are original if they are nothing else, and who seem to possess a belief which is getting to be too prevalent, that knowledge, skill and taste are inborn in a man, and come by nature, and what may be beauty and excellence in a design is often spoiled and overruled by the owner, who makes no scruple of setting up his own taste against that of the architect, and altering and changing the design at his pleasure.

A certain amount of novelty, or, rather, the searching after it, might be termed original in design, especially in the formation of any new style;

* Paper read before the Chicago Architectural Sketch Club, November 22, 1888.

but a new style is not developed in a day; therefore, novelty is admissible only in a comparatively small degree.

The distinction between novelty and what we call legitimate originality is rather difficult to determine, and what we term legitimate originality is hard to define; but the architect today who catches at the spirit of true architecture, and not that of any one style, and who can successfully combine these two attributes, making a pleasing fusion with the present style in vogue, is regarded as being original, and is likely to be the recipient of favorite commissions; hence the inclination to be original, or counted as such, on the part of the architect; for Americans like originality; they possess abundance of it themselves, and as far as that which pertains to designing the construction of our buildings is concerned, they beat all creation; but too much of their design proper is irrational, and lacking of a definite aim. If there is such a thing as one nation's possessing more originality than another, America should, on account of her mixed population from all parts of the civilized world, each one bringing with him from his native country new ideas, etc.; but, all these ideas, good in themselves, no doubt cannot be put through the mill at once, and we look to time to ultimately accept or reject, and engraft those acceptable into one another, each in its proper place, and this cannot be accomplished without considerable ingenuity and originality on the part of our designers themselves.

It has frequently been asserted that we, in America, who have no past history, should cast off all conventionalism, using no precedent to govern the design of our buildings, thereby forming a style of our own, and of our own materials. Now, while it is not my desire here to approach the hackneyed subject of an American style, I speak of it merely looking toward the great point which would underlie such a thing, namely, originality. First of all, it is against nature, science and art to ignore the past. You cannot do in a day or a generation what has been accomplished in a thousand years; besides, the enlightened people of this country, original as they are, would rebel against being used as subjects for experiment on such a large and stupendous scale; moreover, we do not need any such sweeping change. We are too original now; our design today is too eccentric and erratic, the result, I think, as I saw it mentioned somewhere, recently, by the fact that we are, in a measure, living in a practical age; scores of young men who once intended to enter the learned professions, as they are called, are today leaving our colleges and entering into the practical pursuits, as the vast needs of our time and country demand better attention and educated study bestowed upon our architecture, engineering and science; and the result of the fusion of this vigorous young blood is to be original at any sacrifice.

Still the peculiarities of a few years ago show a more sober and quieting expression; there is a perceptible toning-down effect prevalent in the work today that is more rational and true, showing that we are slowly recognizing the deficiency of truth, thought and reason in aim and idea.

It is in our city buildings that we fail most; our suburban and country domestic architecture is original, beautiful and true, and above comparison with other nations, but there is room for improvement in our city residences, though of late there has been a great improvement in this class; still they lack dignity, repose and expression, more the fault of the owners than the architects, for the owners of our city mansions lack dignity in their manner of living, on account of the immense success of the suburban residence, which retains the charm of American home sentiment which pervades it, and this will be a difficult matter to overcome, if it ever can be accomplished.

Our business buildings are lacking most of those qualities which are so essential to good design, breadth, harmony, repose and continuity of line and surface; and here again the practical age asserts itself; the first story of a many-storied building must approach as near as possible that of a conservatory; the store tenant must have it so, in order that he can make his inartistic display; bay windows, frequently many stories high, constructed on sham principles, are made to project out of the top of the conservatory without any visible means of support other than a *repousse*, fancy copper bottom; nevertheless, the tenant must have it, and there appears to be no help for it but to wait for an uneducated public to learn to appreciate and recognize the beautiful and true consistencies of architectural art. The chances are that we, today, may not see it, but we hope for the future.

How can we become legitimately termed "original"? It is said to be impossible for a designer to produce anything true unless he appeals to nature; it is also an axiom that he can produce nothing new unless he possesses a knowledge of what has been done before. The most original architects are or have been the most extensive imitators, and I think, without exception, that all the men of genius that I have known or read of, whether architects or not, have been assiduous and persistent workers and ardent students of the masterpieces of their forefathers. Take, for instance, the value of the example of the late Mr. H. H. Richardson, who will not be charged with any lack of originality, yet his whole life was a personal exemplification of the foregoing facts. The value of Mr. Richardson's example also lay not in the style he chose but in his power to adapt it to the qualities of design at which he aimed, in other words, the use he made of it in his untiring efforts to express certain high qualities in design which others had neglected, and when once he found them he steadfastly adhered to his convictions.

Today we haste to imitate his most common features, details, etc., which appear most in different places, altogether ignoring the breadth, subordination, simplicity and repose peculiar to his work; and the aim and idea which is apparent to one who strives to fathom the measure of his liking for his style.

In connection with originality Sir Joshua Reynolds says: "He who resolves to search no mind but his own will soon be obliged to imitate himself." He also states, regarding invention: "Invention, strictly speaking, is little more than a new combination of those images which have previously gathered and deposited in the memory; nothing can come of nothing; he who has laid up no materials can produce no combinations."

Therefore, the more extensive our knowledge is of the works of others who have excelled in their art, the more extensive will be our own ideas and inventions, and the more original will be our conceptions.

Sir George McFarren, in his last address to the Royal Academy of Music, gave the following advice to students and young composers. I do not quote his exact words, as it pertained to the composition of music, but the main ideas are applicable alike to the young composer and the young designer, therefore, I take the liberty to insert the word design for that of compose, and reconstruct a few sentences, but let every young aspirant in design think thoughtfully over them.

"Those who design must make mental studies; it is not to occasionally design a piece of furniture, or an elevation, but to have a constant habit of constructing things, of planning arrangements and exercising the faculty of invention and design, for it is never in the career of a designer to say 'I have finished.' It is the constant seeking advancement which is the real means of developing the faculties wherewith nature has endowed us all. In order, therefore, to master the art fully, and to do justice to the productions of present times, they must have a knowledge of the works of preceding periods. Let them work at the productions of the masters of former times and then see the productions of their own. They will then have the conviction that originality can only find its proper expression when they have commanded, by constant exercise, such power over their faculties as would enable them to produce that which is in themselves."

Thus it will be seen that to study the ancient styles is indispensable. By study I do not intend that we should make exact copies of the works of the ancients, but study the why and wherefore, the reason and motive for adopting this feature, and that feature, which, should you adopt it at all, you would so modernize it that everything except the aim and intention would wear a changed appearance. This manner of study will give us sufficient knowledge of the forms of the past, and will teach us to use their principles and not their forms, for the customs of the people and the age in which we live dictate to us and resolve into shape the form of a building we should erect.

I think also that a knowledge of the styles of the past is desirable in order that we may perpetuate and modify those architectural forms given us adapting that which to us may appear best to our present requirements, considering how to make the most possible and most rational use of that which is handed down to us, and blending it with that which our own age, knowledge and materials supply us, for changed materials in the past few years have altered our whole system of construction and utility, and in architecture, as in other arts, two things must always be borne in mind;—the intention, and the materials used to express and carry out that intention.

It would certainly be the height of folly to ignore and cast aside all that which has been handed down to us by those, who, in their day, thought almost entirely for themselves. They did not receive weekly or monthly, several technical journals, etc., each exhibiting plans and designs of everything constructible under the sun, and here lies an open question; whether it would not be better to make us depend more on ourselves, thereby forcing us to bestow more thought and study on our designs, if we did not receive so many of these ready-made ideas? It would certainly be cultivating true originality on our part.

The man who gets an idea from an ancient or even a modern architect and designer and so engrafs it into his own work that it becomes harmonious throughout can hardly be charged with plagiarism, nor should this use or adaptation of the actual designs of others be accounted an architectural sin, for it may frequently happen that two inventive minds may run along in almost the same channel affording almost similar results; yet each totally ignorant of the doings of the other. Before leaving the question of imitating the ideas of others, let me add that the great success and value of this borrowing does not lie in the exact copy or correctness of imitation, but it depends greatly if not entirely on the designer and on the headwork he displays with the breadth of generalization that accompanies it; for that which simply imitates without generalizing, even though the model possess many excellencies, does not approach art at all; and it might be well to pause here and note this fact, that nothing but good examples should be used for the purpose of study, otherwise originality is less to be hoped for in each succeeding age, for a designer will reproduce something of the works through which his studies have been made, imperceptible though it may be at the time to himself. It may also be said regarding the study of the examples of others, if a thing is good, is it not too good to be given up? If so, is it not too good to be caricatured and abused, or, in other words, if it is worth copying at all is it not worth copying completely?

Yes; but this can never be done without copying also its construction, and how often will this somewhat out of date idea work in and adapt itself without any alteration whatever and fill the place completely? Never; as long as our modern habits, materials and means keep changing; and the same applies to design or style as well as construction. The rest of the building is laid out on a modern basis; then the feature, good in itself in every way, and in its own position from whence it came, will become hideous and out of character with the rest of the work.

The old styles are and perhaps ever will be imitated, as by far the greater number of our works today are based upon imitations; but the designer must go with the spirit of his own time or else be able and strong enough to lead it, for the period of style in which we live not only makes the designer as much as he makes the period, and when I say the spirit of his own time I do not mean the prevailing fashion, fads and eccentricities that are prevalent at that time, though to some today this appears to be all important, and any new publication by architects of reputation or any work of decoration in process of execution from their designs is eagerly sought as a source of present profit and considered more valuable than in the end, being led to a fuller sense of the beautiful and true at the expense of attaining facility, readiness, and being well up with the prevailing fashion in which he lives. Architecture does not consist in a series of fads, fashions and erratic novelties, each having its own successful run to die a death and pass into oblivion; it is something higher and nobler, expressing in materials ideas which have truth for their beginning and ending.

We should aim at catching the true spirit of architecture, and not that of any one style, much less a fashion of the day, which depletes our stock in

trade at the end of its questionable run, finding that we must begin over again, starting on a new tack, cruising round with a weather eye bent on the doings of others, hoping to pick up some clue or purpose that would help solve the problem; still, at the same time, this quality, this searching the doings of others is of considerable importance and not unattended with benefit to the searcher, as I think every reflective man should post himself on the doings of others who are coworkers in the field for and against him, endeavoring to get at all sides of the case, holding himself as an umpire, forming his own opinion of its merits and passing judgment upon it. We become in design akin to our politics and religion, prejudiced, and all in favor of one style or period, and stand still by it until others have left it and gone off onto something else which is more taking, then we are at sea with ourselves unless we possess that knowledge of what has been done of the kind before.

Should we possess this knowledge, then is the time to adopt the new, adapting that which is rational and fit and applicable, avoiding peculiarities and eccentricities of style at first, though this will be found difficult to do, as it seems born in the nature of imitators to seize on the most salient points of good or bad design and exaggerate them. Peculiarities in design and style are generally defects. It is by peculiar features that we distinguish one style from another, and it is by these peculiarities that anyone will recognize the style at first sight and which any mechanic may copy, that mislead and cause designers to veer round from one thing to another without showing any search for the real excellencies of the style; these lie deep below the general first glance and require considerable thought and study to enable one to eliminate them, not to speak of adapting it to fill a certain requirement in what we term a more modern style.

This imitation of peculiar features in design, which are oftentimes insensational and mistaken for beauty, will most often appear in the work of a designer who has one favorite master, and even though he choose the best work and is capable of discerning good from bad, will never obtain in this way what we would call originality in the mastery of his art.

Slightly new features, however, can be introduced into our designs with considerable success, providing the new can be fused with the old in a legitimate manner; and the monotony of our work becomes somewhat relieved in this way, but, if this new element is too new and foreign, it becomes difficult to fuse with the old, our eye seeming equally to hate too wide a deviation as well as no deviation at all; or, in other words, if any one gives us a new idea, which is not too far ahead of us, such an idea is often of great service to us and may help to give new life to our work; in fact, we soon fall back unless we more or less frequently come in contact with new ideas and are capable of understanding and making use of them; but, on the other hand, if these new ideas are too new and too little led up to they put us out with every degree of completeness.

After all there is no better foundation for good design than the act of searching for the principles which govern it, and when found by steadfastly adhering to them; there is no other royal road to it.

Beauty of form should first be sought after and acquired and then the leading lines decorated. No amount of effective ornament, original as it may be in itself, will ever make an original and good design, though few architects seem to acknowledge this either in practice or theory; the rule that the greater should regulate the less, should follow in a building; the building blocked out roughly should regulate the design and ornament, and also all which it contains; furniture and decorations should all conform to its characteristics, thus giving a proper uniformity of style and design throughout and a subordination of all inferior objects to those of greater importance, giving a broad and widespread sentiment, which I am afraid in our times is wanting, for how many people, and wealthy people, too, erect their houses with rooms totally incongruous in character the one to the other, the same applying to the furniture, etc., till the house is like a museum, showing a vulgarized taste and a false belief of beauty and uniformity, for unity of design, style, and decoration of all things that are parts of a whole are indispensable to true taste.

Let us take, for instance, the case of the general client of today. I may say there are some exceptions to him for which we are truly thankful. He enters an architect's office and starts the conversation by stating his wants, desires, etc., in regard to the future house.

His greatest want invariably is to get the house for half what it will surely cost him. His next want is to design the house from within, and in this he has an able second in the personage of his wife, or daughter, as the case may be, sometimes both, and oftentimes several more. He proceeds by jumps of one room at a time, without any general or definite idea of the whole. He wants the hall like Mr. Someoneelse's hall, the dining-room like that of some other house, and so on, utterly regardless of anything else but to have them just so, and nine times out of ten when he gets it that way it is not what he wants at all; it is but a taking fancy of the moment, and he allows it to mislead him without thinking it over seriously, for when completed, Mr. Someoneelse's hall and Mr. Otherhouse's dining room are entirely of a different plan and feeling from each other, and so on throughout the house; they were all designed by different minds on different principles, probably the hall from a sea-shore cottage, and the dining room from a city mansion; but no matter, they pay their money and they must have it. Thus the architect receives his idea of the future house, from basement to roof, and he makes his plan accordingly.

Then he is confronted with one of the meanest tasks which can be imposed upon a designer who takes any pride in his work at all, namely, to design an exterior to fit the plan as laid out, a scheme as ridiculous in principle as making the window openings to fit some old sash that may be on hand. The whole house has been designed from within, without reference to the multitude without; the man without is confronted with a flat, featureless, pile showing lack of thought and study, the salient corners and the recesses of the given plan forcing upon the public an eyesore to which they must become accustomed, and thus the general taste and culture of the masses is undermined, and all for the sake of one "must have it" individual, who, let him live in his house ten or fifteen years, will probably tear out and alter anew the inside, but the outside swears on at the public for a quarter of a century.

On the other hand, you may say, who will occupy this house when finished, the owner or the spectator? Is it not the owner's privilege to do as he pleases, to so plan his house as he wishes? Certainly it is he who owns the inside and nominally the outside, let us grant him that, but, the public are entitled to some consideration, for every man born in this world owns his just share of this earth as nature designed it, and no one has any right to artificially despoil her. It is the duty of the owner to consult the observer, to erect what will not prove an eyesore and a nuisance to the general public. Thus it is that the best ornamental detail, feature and design is not only required but really demanded by the laws of nature and taste, and it is by the abominable treatment of these laws that we have so much of, what I term, enforced originality in our architecture today.

This forcing upon the designer set and rigid requirements is not only bad in itself, but leads to others; he sees the hopeless task before him and sets to work on the next best thing by sticking on ornament wherever there is a place for it, usually where it will be most conspicuous, not where it will most improve the building; but this deception is thin. No one is so easily deceived. You cannot hide the want of thought and study by any amount of ornamental frippery; in fact, it is rendered all the more offensive by adding ostentation to it. This the observer does not want. He cares not for ornament, which shows that the owner possesses so much money, but he does care for the owner and for the owner's consideration bestowed on him. Nothing short of this will satisfy the spectator. Show him by thought and study that his wants have been considered.

Of course, I do not wish to imply in these foregoing remarks that ornament is not essential to beauty; quite the contrary.

It is really a natural want. The rudest savage shows some affiliation for it, but as some men today buy and wear their jewelry a size larger than anyone else, it is so with a great deal of imitative ornament—always a size larger than our neighbors; more imprudent than the true thing, exciting our contempt by the meanness and vulgarity it displays on the building it is intended to adorn. See how nature ornaments and decorates herself; there we may learn something of restraint and be warned against over-ornamentation; just see how she restricts her true ornaments (the flowers) to the most telling and culminating points of plants, sprinkling them sparingly and contrasting them with a vast expanse of foliage, while we, by the many artificial aids, strive to force her to the opposite by demanding more ornament than background.

Seeing this, should we not liken unto nature our great and only teacher, follow her dictates on this point and concentrate ornament, leaving wall spaces intact?

Before leaving this point of ornamentation I wish to make more clear a foregoing statement, "that ornament is essential to beauty," by saying that at the same time it is not always necessary; for strip a house of its ornament if it is still in harmony, if it still retains its pleasing proportions, it is not necessary that its ornament be restored; but, if restored, it will not be added in vain, provided it be properly placed and consistent with the style and character of the work; if it is not pleasing when stripped of its finery, then no amount of ornament can atone for lack of design and proportion.

In conclusion, if any views of practical value are herein advanced, if they be admitted as worthy of discussion at all, appear to me to be of value as regards the betterment of the profession individually and collectively.

First, we grant the public the right to demand beauty and truth in our buildings, and does it not then become our duty as architects and designers to endeavor to educate the public to recognize this beauty? educate them to the idea that architecture is the highest art?

We also see the folly of designing novelties on too large a scale, and of not making them at all. We see that new ideas cannot be fused with old, save gradually, and by patiently leading up to them in such a way as to admit of a sensible continuation or identity between the old and the new, even nature wishing to take her own time. I have also pointed out that our great architects, musicians, poets, etc., owe their distinctions more to assimilation and fusion of all the good that has been done up to, and especially near about their own time, than to any very great and startling steps they themselves may have taken in advance.

Also, that we should borrow from every style, from every era, and from every form, in order that we may, in time, become original in ourselves.

Therefore, let us step forward and take advantage of what has been done before, find out if we possess any of this assimilating power, this power to adapt and complete the fitness of things, not only for our own benefit or advantage, but for the future of a nation, whom I hope in the not far distant years will hold the proud distinction, architecturally, in comparison with other nations, that she does politically, commercially and otherwise—the grandest on earth.

THE Consolidated Temperature Controlling Co., of Minneapolis, Minn., is putting an electric device on the market which is bound, seemingly, to become as common in dwellings and business houses as furnaces and steam-heating apparatus. It consists of a thermostat, or mechanical thermometer, which controls the action (opening or shutting them) of the furnace dampers, or steam coil gauges, by means of a "spring motor" attached to them, having its connection therewith by means of electric wires from an open circuit battery, and by this means it is possible to maintain a uniform temperature automatically, it only being necessary to settle upon that degree by fixing the indicator hand of the thermostat upon it. In the case of steam heat, a "steam switch thermostat" has been provided with a clock-like component, whereby different degrees of heat may not only be maintained in different parts of a house, but different degrees of heat at different times of the day or night, as the clock may be set for 40° during the night up to 5 P.M., after which 75° may be the output of warmth. The device is said to be comparatively inexpensive, and a great fuel saver.

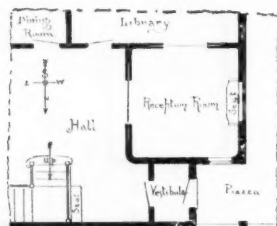
Interior Decoration.

BY WILLIAM MORGAN PETERS.

A RECEPTION ROOM.

OF the numerous styles of design applicable to the treatment of a reception room, the Colonial is one of the most pleasing and satisfactory, combining, as it does, the severe and studied simplicity of classic form and motif with a delicate and distinctive grace, and daintiness of detail. As one of the first principles of design is adaptability to requirements, the use to which the room is to be put should determine not only the practical essentials of convenience and utility, but also the impression which is to be made on the minds of its occupants by their surroundings, and this impression should coincide as nearly as possible with the thoughts and objects which will be uppermost in their minds. Now, as such a room is devoted to the formalities of society, the treatment of its design should be, as a whole, formal and of studied simplicity. Any attempt at display or indulgence in eccentricities of design, either in wood finish, furniture, hangings or decoration, any violent or startling combinations of color, any pictures or bric-a-brac sufficiently conspicuous and out of keeping with their surroundings to attract immediate attention, would be evidences of bad taste and want of study in the effect of the whole. The introduction of any such incongruities would, in cultivated minds, excite comment similar to that caused by a showily or eccentrically dressed woman. Such comment would be ridicule, and what is so detrimental to the peace of a sensitive mind as this degrading possibility.

Our reception room should consequently be, more than any other room, a harmonious whole, a dream of perfection; for it is here that we declare our taste and education to the world. If it is otherwise, the conception has been a failure, and the visitors will not find that appropriate but formal ease in their surroundings which the occasion demands. It is infinitely better to make no attempt whatever at treatment than to give cause for merited ridicule, unmerited ridicule serving only to show the ignorance and presumption of the would-be critic. A rich, pleasing and, above all, general effect should be the first impression conveyed to the mind on entering the successfully treated reception room, the whole scheme being so carefully studied that no one thing should be given undue prominence, but everything should participate in and be subservient to the effect of the whole, and then this effect will have the refinement and charm of a fascinating and cultivated woman dressed in perfect taste. Great care should be taken to produce the exact shades of colors desired, and it is important that those selected should be becoming to the mistress of the house, for if otherwise, she will appear at a disadvantage and out of place with her surroundings just when she should feel and appear at her best. The most satisfactory results can be obtained by the general use of one or two colors at most, but these can be produced in two or more shades which, however, should vary but slightly. The foregoing remarks apply only to rooms which are devoted chiefly to formal social life. Many so-called reception rooms are used for various other purposes as well, which would involve the consideration of other impressions to be expressed in the treatment of design, together with other practical essentials.



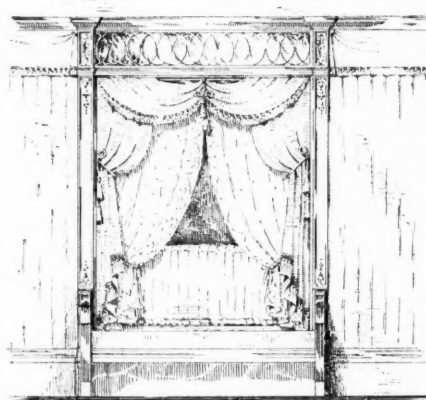
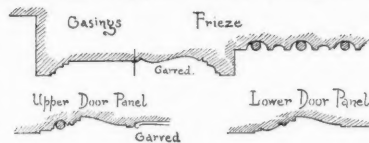
coving into the ceiling with a curve of about nine inches radius, having no molding at either intersection with the flat surfaces. The inlaid floor is highly polished and has a border of prima vera and satin wood, with the center in strips of the former wood two inches wide laid vertically in each wall, and mitring at angles, as per sketch.

Prima vera is a beautiful golden yellow species of mahogany which is used to quite an extent on the Pacific coast for fine interior finish, and is now being introduced here. The wood finish of the room is made in cherry, which is enameled with seven coats of a rich cream color and polished to a dull egg-shell gloss. Cherry is greatly superior to pine or white wood for enameling purposes, the grain being so close and the wood so hard that all moldings and detail, no matter how fine, are sharply and clearly produced, and the chances of denting or disfiguring in any way by constant use are greatly lessened. As the drawings show clearly the treatment of the woodwork, only a few general remarks are necessary to make them understood. All moldings and details are of the utmost delicacy; both door and window casings are four and one-half inches wide, and as shown on drawing of sections, the sinkage being but one-quarter of an inch.

The section of door panels is also shown, together with that of the frieze. The carvings are mostly composed of the acanthus leaf, rendered

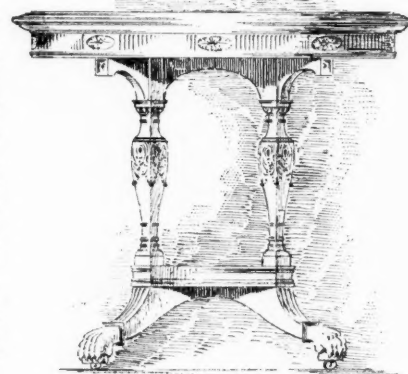
quite flat, with an extreme projection of but three-eighths of an inch, those of garlands only having conventionalized flowers and leaves, all executed with the utmost delicacy, edges being sharply and clearly defined, but in

no case having a projection of more than one-sixteenth of an inch, the high light edges and surfaces being daintily touched with silver throughout. The portion of frieze over windows is a transom light of silver leaded pink and cream-colored opalescent glass, on the same plane with walls of room; below this is a silvered rod, with rings for draperies. The walls are hung with a warm shade of rose pink silk, perfectly plain, in vertical pleats about four inches wide. This silk is secured in place by hooks and eyes, and can be taken down, cleaned and put back again with but very little trouble. Just below the wood cornice is a valance of the same silk, divided into sections by narrow pipes, placed at equal intervals, the head of each hanging down and being slightly crushed. The valance is cut to hang in slight creases, but its lower edge follows around the room in a perfectly straight line, and is bordered by a cream-colored silk fringe two and one-quarter inches wide, corresponding to the epistylum over doors and windows. Just back of this fringe is a silvered picture rod, supported by hooks which screw into the walls, its surface showing at intervals through the reticulations. The window draperies are

Window Draperies and Cornice
William Morgan Peters design

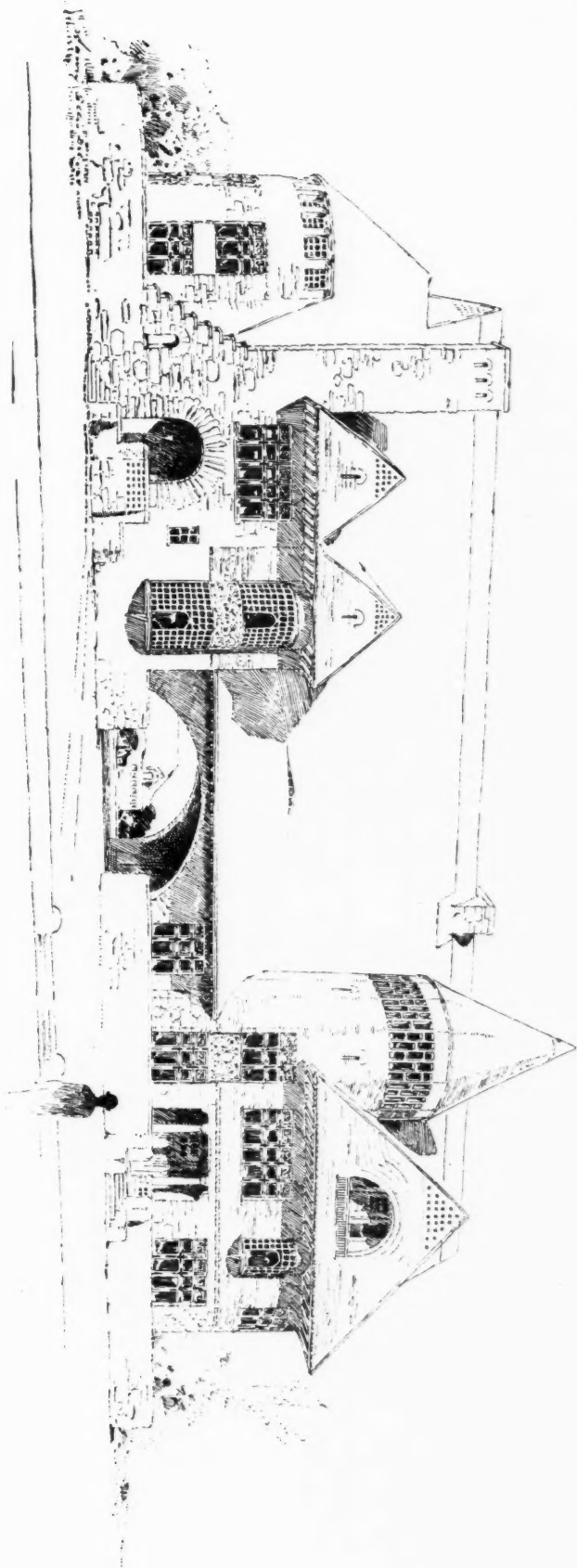
as per sketch, the heavy ones being of figured satin damask, in the same rose pink as the wall hangings, but a shade darker, with cream-colored silk fringes, tassels and linings. A pair of rich lace curtains and a sash lace on silver rods subdue the daylight to the desired tone. The ceiling cove and that portion of walls above the cornice molding (for sketch see illustration pages; see also small sketch on this page) are treated in five coats of oil color on plaster,

rendered in clouded effect, commencing at the cornice, in rose pink, grading lighter toward the ceiling, and finally to a cream color beyond the ornament on ceiling, the clouding being in cream and pink, very light and filmy, and irregularly introduced. At the intersection of cove and ceiling are two strands of braid in carton pierre, forming a framework on which to base the decoration. This braid comes down over the cove at intervals in two intertwining strands, and the intermediate spaces are filled by garlands of conventionally treated flowers and leaves, also produced in carton pierre, not over three-eighths of an inch in relief at the highest portion, and all modeled with great delicacy, both these and the braid being daintily silvered on high lights. Festoons of small discs hang above and below each garland, and acanthus buds and sprays spring from intermediate loops of the braid, flowing out onto ceiling and down onto cove. The ornament is mostly in cream color, although where the clouding happens to be cream it has a very light pinkish tone, and is in some places hardly distinguishable from the ground color; the whole treatment has a dreamy, atmospheric effect, impossible to describe and difficult to attain. All ornament is, of course, produced without any shadowing or attempt at false relief, as under no circumstances whatever is such a treatment allowable. The furniture is like the finish, made in cherry and enameled in a rich cream color. It consists of the following pieces: A window seat about six feet long, the end elevation of which is seen at the right hand side of the south elevation of room, having a cushion six inches thick and a large detached soft pillow, the edges of both being finished with a cord, which on the cushion is made into corner knots. A light divan five feet long, two arm chairs to match and two reception chairs complete the seating capacity of the room. The bottoms of all legs are shod with small silver boots, having casters on the front and rubber bearings on



Elevation of Table.

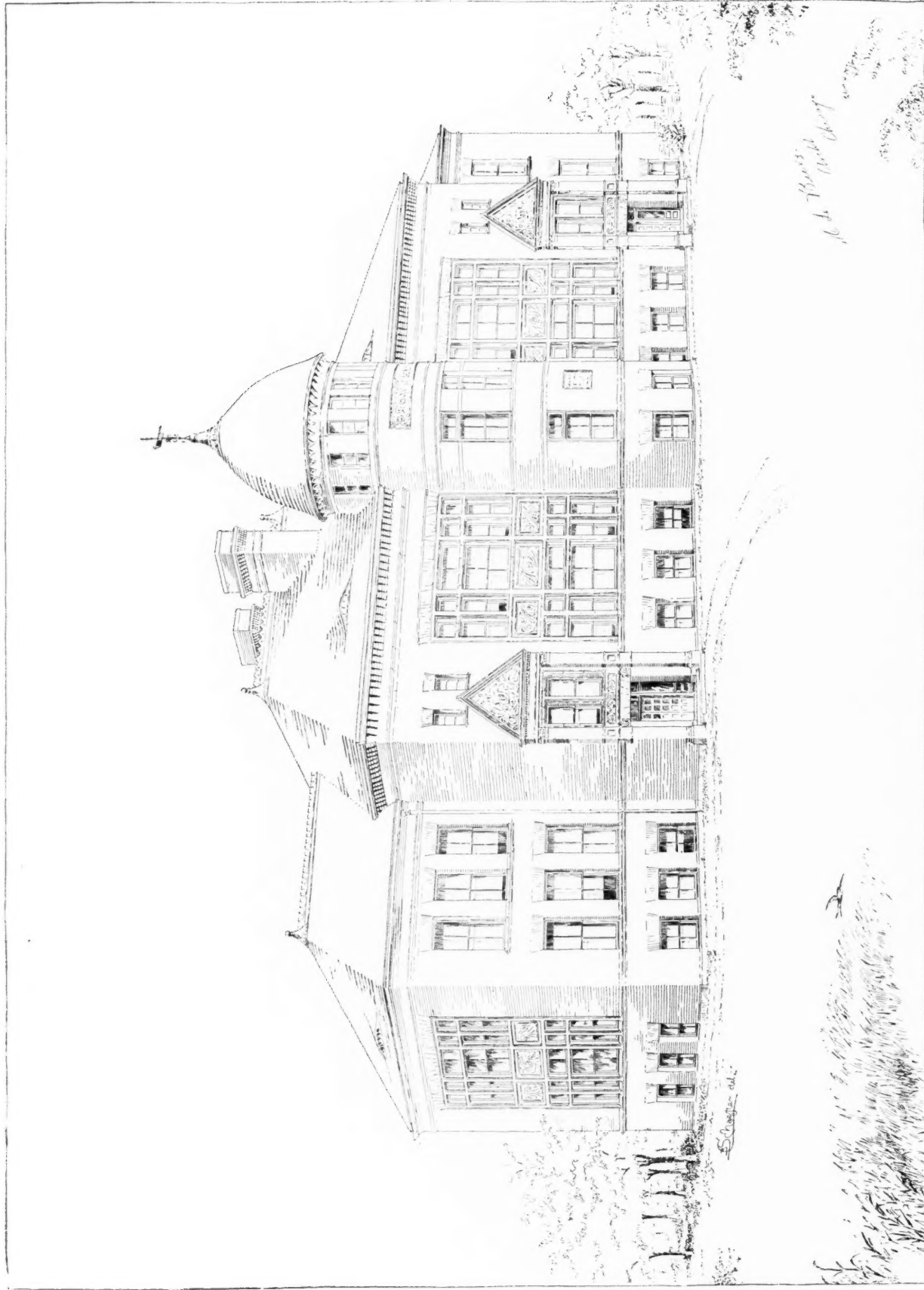




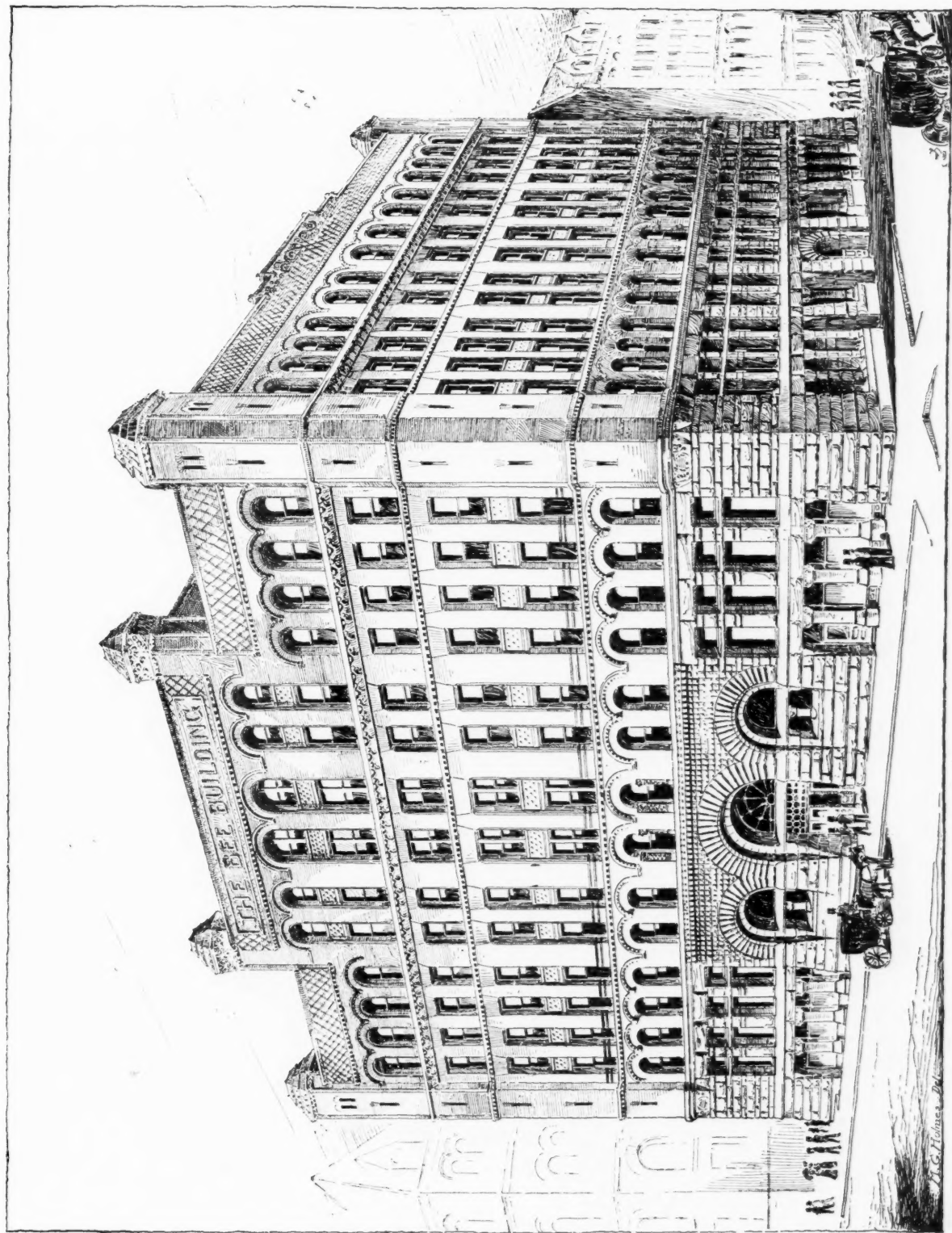
CONNECTED RESIDENCES FOR JOHN NORTON AND J. B. BARTHOLOMEW, TOPEKA, KAN.

L. S. BUFFINGTON, ARCHITECT, MINNEAPOLIS, MINN.

L. S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. AD 1868



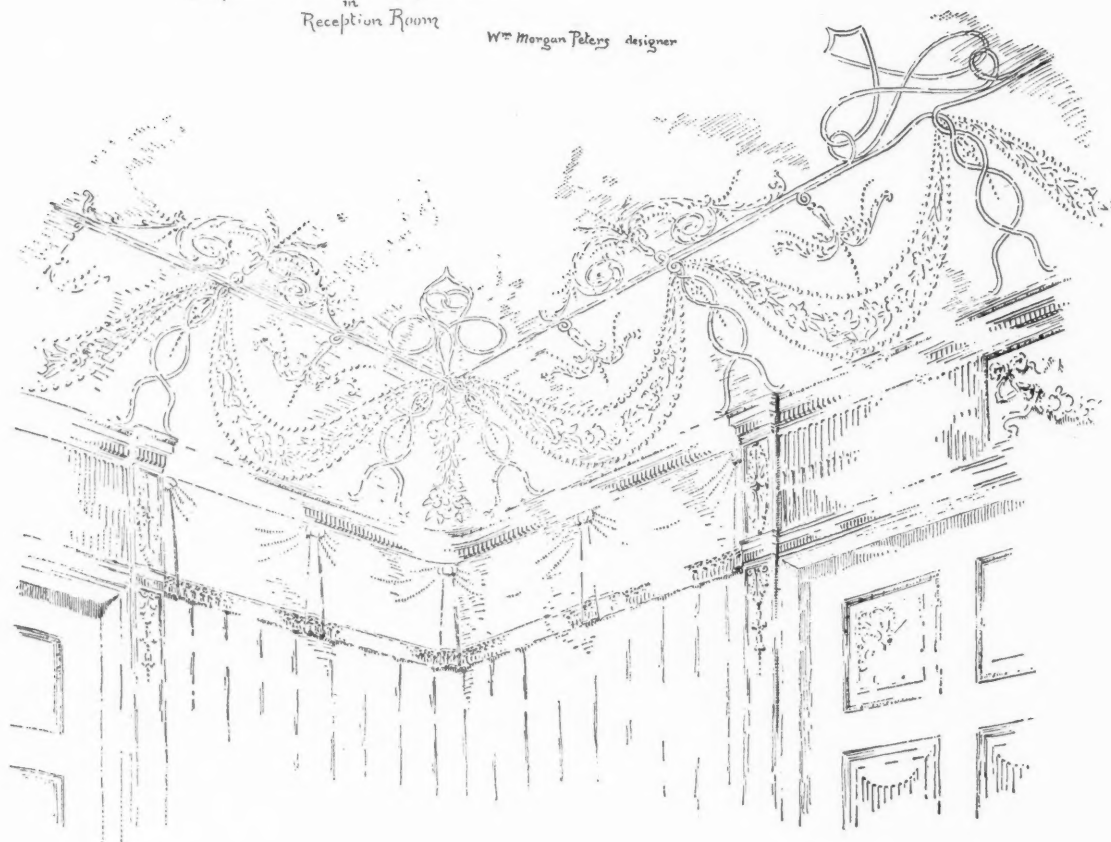
BROWNELL SCHOOL, ENGLEWOOD, ILL.
M. L. BEERS, ARCHITECT, CHICAGO.



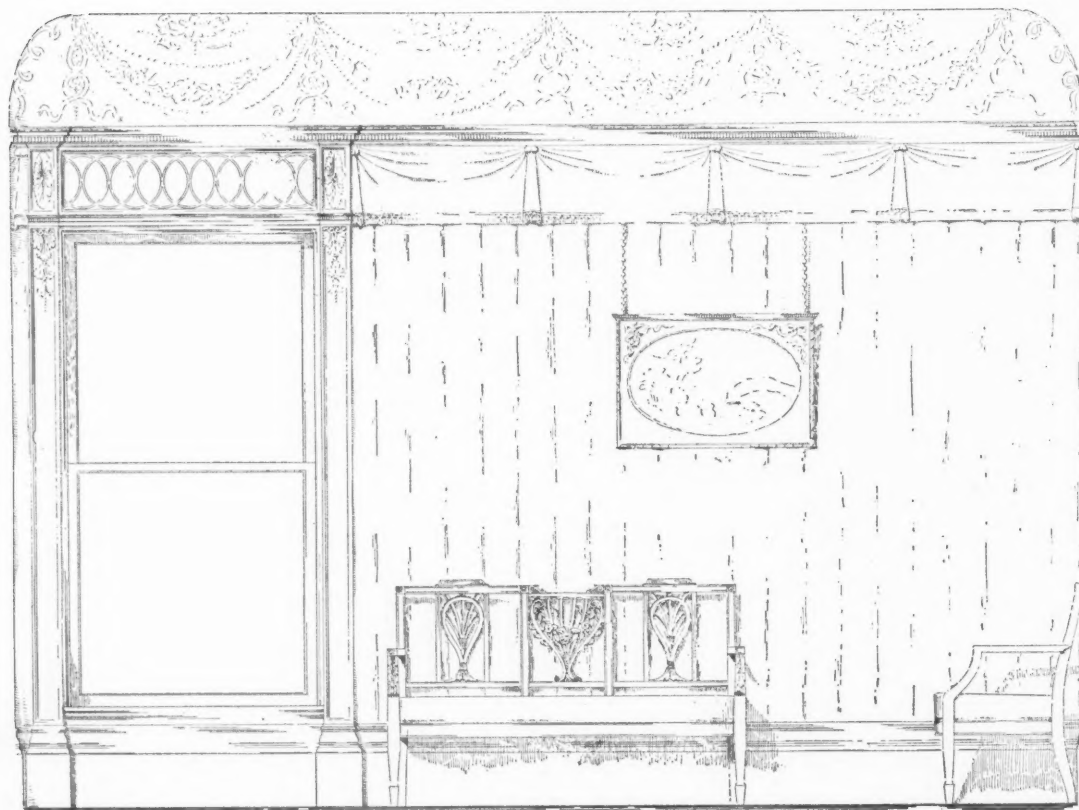
: THE "BEE" BUILDING · OMAHA, NEB. · S. J. BENYAN ARCHT. · CHICAGO

Perspective View looking up into corner
in
Reception Room

W^m Morgan Peters designer



North Elevation of Reception Room.



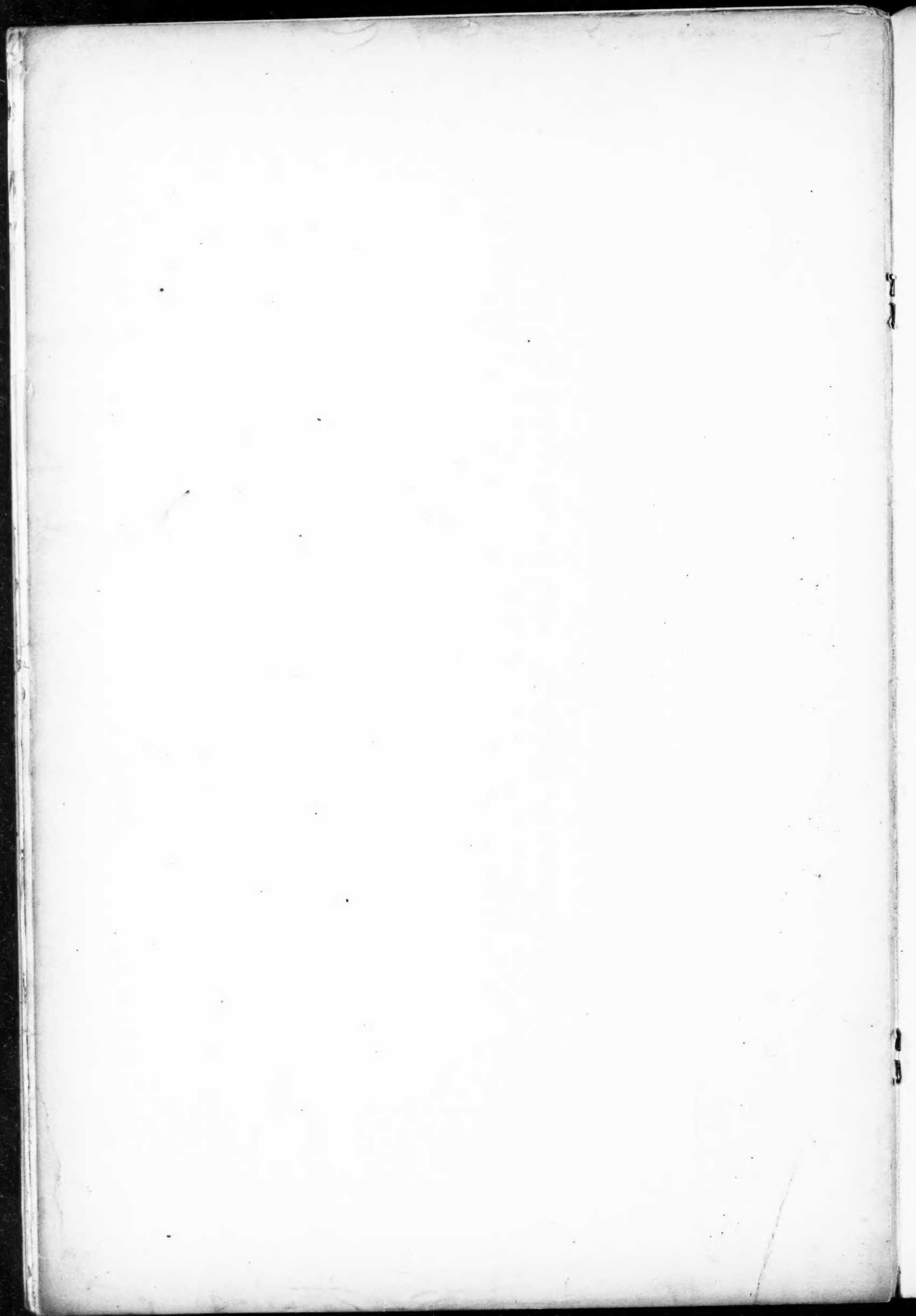
W^m Morgan Peters designer Chicago.

South Elevation of Reception Room



Wm Morgan Peters, designer Chicago

For description, see article, "Interior Decoration," this number.



the back legs to prevent too free and easy a movement of the articles over the polished floor. All seats are upholstered plain, that is, not tufted, and the coverings are of figured silk tapestry, worked with bunches of flowers and leaves in delicate shades of dull blue, pink and green, on a light cream ground, the goods being mostly ground and showing very little of the other colors. There is a center table elliptical in shape (see small sketch) and not as shown on south elevation. This table has silvered claw feet, and a Mexican onyx top of rich creamy tone. The cabinet shown on the left-hand side of sketch representing the south elevation of room, has clear plate glass, with silvered leads in doors and sides, a French plate mirror back and three plate-glass shelves, the piece being finished equally well both inside and out. All this furniture has the most delicate possible details of moldings and carvings, and is daintily lined and touched with silver throughout. Two large white bearskin rugs form the only floor covering.

Government Draftsmen and Engineers Wanted.

THE following notice of examinations to supply vacancies in the offices of the supervising architect and of the quartermaster-general, war department, has been received from Mr. John F. Doyle, secretary United States Civil Service Commission:

The Civil Service Commission has provided for a series of examinations for the purpose of filling vacancies in the office of the supervising architect of the treasury department, and in the office of the quartermaster-general, war department. These examinations will be held in Washington, New York City, Boston, Chicago, and St. Louis, commencing on November 19, and continuing to and including November 22. The examination for each position will continue for two days, as follows: Applicants for the position of architectural draftsmen and civil engineers of the quartermaster-general's office, and those for the position of architectural draftsman and sanitary engineer of the supervising architect's office, will be examined on Monday and Tuesday, November 19 and 20. Applicants for the position of expert in metal construction and those for expert in heating and ventilating will be examined on Wednesday and Thursday, November 21 and 22.

Applicants for the position of architectural draftsman in the quartermaster-general's office must possess a knowledge of construction and designing of ordinary dwelling houses, a knowledge of building material, and ability to prepare working drawings and specifications. Applicants for the position of civil engineer, quartermaster-general's office, must possess a knowledge of constructing roadbeds, bridges, trusses, etc., of surveying and draining, of sanitary matters in constructing ordinary dwelling houses, and of the strength and use of materials.

Applicants for the position of architectural draftsman in the supervising architect's office must possess a thorough knowledge of architecture, with the ability to design and construct public buildings, to calculate the strength of materials and structures, and to make detailed drawings, etc. Applicants for the position of expert in metal construction must be good constructors, able to calculate resistance in roofs, trusses, beams, girders, columns, etc., and to prepare working drawings. Applicants for the position of sanitary engineer must possess a thorough knowledge of plumbing, and be able to make plans for the drainage of large buildings and grounds. Applicants for the position of heating and ventilating expert must possess a thorough knowledge of steam, hot-water and hot-air heating systems, and must be able to prepare plans for heating and ventilating buildings.

Persons desiring to take any of these examinations should apply to the United States Civil Service Commission, Washington, D. C., for blanks on which to make application.

Applicants must provide themselves with a complete set of drawing instruments, a drawing board not smaller than 16 by 21 inches, a square and triangles, a scale, and India ink.

Persons whose legal residence is in the District of Columbia will not be admitted.

Building Inspection in London.

PROPOS to the present discussion regarding proper building inspection, the following letter to the Philadelphia *Ledger* is worthy of notice:

Mr. Editor,—There has of late been a good deal of discussion as to the loose manner in which the building laws of Philadelphia are enforced. It has been shown that, mainly in consequence of there being too few building inspectors in the city, those laws are frequently not respected.

Will you permit me to suggest that the system of appointing building inspectors, not only in this city, but elsewhere, may, to some extent, cause the trouble. It is well enough to insist that the men who are to overlook the construction of new buildings shall have practical experience, but the possession of that knowledge only forms a part of what is required. If the duties of the building inspectors comprised nothing more than the enforcing of the employment of good materials and workmanlike construction, the practical knowledge of the carpenter or bricklayer would meet the case. There are, however, cases occurring every day where a knowledge of the scientific principles of construction become necessary and where tests have to be made that can only be properly done by a man who has all the knowledge and experience (outside of the artistic portion) which a competent architect and engineer possesses.

Under these circumstances it would seem that the plan of appointing building inspectors in use in England might be adopted here with advantage. In London, for example, the system is to divide the whole city up into sections and to appoint by election of the "Board of Works," the local building committee, a practicing architect to see that the building laws in each section are enforced. The builder has to pay a fee for every new building or alteration to an old one, to this architect, or "district

surveyor," as he is called. The advantages of the system are that no new building or alteration is carried out except under the supervision of the district surveyor, it being to his pecuniary advantage to see that in no case is the payment of fee evaded. The fees are high enough to make the position quite lucrative, and some of the best architects in London act as building inspectors.

A. S. J.

Correspondence.

Editors *Inland Architect*:

CINCINNATI, November 2, 1888.

Inclosed you will find another of those competition circulars; the fact that it is printed would tend to show that everybody gets one.

Notice the peculiar wording of the second paragraph, the princely (?) compensation offered the "successful competitor" who is not to be the architect unless "demanded," and then "at the usual rate of compensation" in addition to the aforesaid compensation offered for sketches; but it is evident they intend to get even on the supervision, as they propose to make a bargain for that.

Another peculiar feature of this competition, which does not appear in the circular, is that two architects were invited personally to make sketches, and were at work on them before the circular was sent out.

It is to be hoped that the architects (hard sound on the "ch") of Cincinnati will refuse to enter into this competition on the terms set forth in the circular; what others may do matters not.

Respectfully,

WALTER R. FORBUSH.

CINCINNATI, October 29, 1888.

DEAR SIR,—You are invited to prepare, and submit to the Board of Trustees of the Mt. Auburn Presbyterian church, sketches (as elaborate as you may choose to make them) for a stone church edifice, to be erected on the present church lot on Auburn avenue, to cost not more than \$40,000 complete, including pews, upholstering and hot-water furnace, and to contain an auditorium having seating capacity for 600, Sunday school room for 500, infant school room for 300, Sunday school library room, pastor's study, ladies' parlor, serving room, kitchen, two water-closets; such sketches to be submitted on the following conditions, viz:

No compensation to be paid to any but the successful competitor. The successful competitor shall receive as a premium \$200 for his work, and shall be ready to enter into a contract with the said trustees to furnish full plans and specifications, if demanded by them, at the usual rate of compensation for such work, and to superintend the erection of the building, if requested so to do by said trustees, at such compensation as may be agreed upon.

Those intending to submit sketches will notify Geo. K. Thompson (office, No. 82 W. Third street) not later than Saturday, November 3, 1888, and will deliver their sketches sealed up to same person not later than 4 P.M. on Monday, November 12, 1888. The trustees reserve the right to reject any and all sketches.

Respectfully,

THORNTON M. HINKLE,
LOUIS E. MILLER,
GEO. K. THOMPSON,
Committee.

Our Illustrations.

Reception room for M. A. Ryerson, Chicago; Wm. Morgan Peters, designer.

Connected residences for John Norton and J. B. Bartholomew, Topeka, Kas.; L. S. Buffington, architect, Minneapolis, Minn.

The Stevens Building, Chicago; Pond & Pond, architects; 40 by 80 feet; seven stories; the first and seventh to be occupied by the W. C. Stevens art store and gallery, the remaining stories divided into offices, singly or in suites. Blue Bedford stone, Anderson Roman brick, copper bays and roof, hardwood floors and trim, steam heat, passenger elevator, plumbing fixtures, fireproof vault stack; cost upward of \$75,000.

The "Bee" building, Omaha, Neb.; S. S. Beman, architect, Chicago. First and second stories, red Waupaca granite; balance of building, brown brick and terra-cotta. Building entirely fireproof construction; iron beams and tile arches; finish, all quartered white oak. Size of building, 132 by 132 feet. There is a large square court, treated elaborately with arches, columns and ornamental plastering, and polished granite. Building to be occupied in great part by the Bee Publishing Co.

The Brownell school building, Perry avenue, between Sixty-fifth and Sixty-sixth streets, Englewood, Ill.; M. L. Beers, architect, Chicago. Size, 150 by 68 feet. The material used in its construction on the exterior is pressed brick, terra-cotta, galvanized iron and slate. On the interior the finish is of quarter-sawn sycamore, and the floors to be of maple. In the construction of the building, extreme care has been taken to make it a perfect modern school. Particular attention has been paid to lighting, ventilation and heating, and also special attention has been given to the location of the building regarding the points of the compass, so situated that all the rooms in the building will have some light during the day. The building is also provided with the dry-closet system.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence for Matson Hill, 2323 Michigan avenue, Chicago; W. W. Clay, architect.

Residence of Benj. Allen, 1815 Michigan avenue, Chicago; Cobb & Frost, architects.

Residence of J. W. Brooks, 4910 Woodlawn avenue, Chicago; Thos. W. Wing, architect.

Residence of H. M. Dupee, 4820 Woodlawn avenue, Chicago; Andrews & Jacques, architects, Boston, Mass.

Residence of Charles Counselman, Fifty-first street, corner Greenwood avenue, Chicago; Burnham & Root, architects.

Residence of M. A. Ryerson, northeast corner Forty-ninth street and Drexel boulevard, Chicago; Treat & Foltz, architects.

Association Notes.

AMERICAN INSTITUTE OF ARCHITECTS.—A. J. Bloor, 18 Broadway, New York, secretary.

WESTERN ASSOCIATION OF ARCHITECTS.—Fifth annual convention will be held November 21, 1888, at Chicago. Normand S. Patton, Chicago, secretary; W. L. B. Jenney, Chicago, secretary of foreign correspondence.

NATIONAL ASSOCIATION OF BUILDERS OF THE UNITED STATES OF AMERICA.—Second annual convention will be held the first Tuesday in February, 1889, at Philadelphia. Wm. H. Sayward, Boston, secretary.

ILLINOIS STATE ASSOCIATION OF ARCHITECTS meets the second Monday after the first Tuesday of every month. Annual meeting, November 19, 1888. R. C. Berlin, Chicago, secretary.

WESTERN NEW YORK STATE ASSOCIATION OF ARCHITECTS meets second Tuesdays of October, February and June of each year. Annual meeting in October. Next meeting at Rochester. W. W. Carlin, Buffalo, secretary.

WESTERN PENNSYLVANIA STATE ASSOCIATION OF ARCHITECTS.—E. O. Danse, Pittsburgh, secretary.

MISSOURI STATE ASSOCIATION OF ARCHITECTS meets at St. Louis, on the second Tuesday in January, 1889. E. F. Fassett, Kansas City, secretary.

THE ARCHITECTURAL ASSOCIATION OF IOWA, annual meeting, second Wednesday of February, 1889. Next meeting, August 14. F. D. Hyde, Dubuque, secretary.

THE ARCHITECTURAL ASSOCIATION OF MINNESOTA meets every other Tuesday at Minneapolis and St. Paul alternately. Annual meeting January 8, 1889. F. G. Corser, Minneapolis, secretary.

KANSAS STATE ASSOCIATION OF ARCHITECTS meets at Topeka on the third Tuesday of January, 1889. J. C. Holland, Topeka, secretary.

ASSOCIATION OF ALABAMA ARCHITECTS.—Annual meeting second Thursday in October. John Sutcliffe, Birmingham, secretary.

ASSOCIATION OF OHIO ARCHITECTS meets annually. Next meeting third Thursday in August, 1889, at Dayton. F. J. Otter, Dayton, secretary.

ASSOCIATION OF TENNESSEE ARCHITECTS meets quarterly. Annual meeting third Thursday in February, 1889, at Memphis. W. C. Smith, Nashville, secretary.

ASSOCIATION OF TEXAS ARCHITECTS meets at Waco on the third Tuesday of January, 1889. W. W. Larmour, Waco, secretary.

KENTUCKY STATE ASSOCIATION OF ARCHITECTS meets at Louisville first Thursday in each month. O. C. Wehle, Louisville, secretary.

LOUISIANA STATE ASSOCIATION OF ARCHITECTS meets first Wednesdays in May, August, November and February. Annual meeting in February. W. C. Williams, New Orleans, secretary.

KANSAS CITY SOCIETY OF ARCHITECTS meets Monday afternoon of each week, at 4 o'clock. Annual meeting second Saturday in April, 1889. G. M. D. Knox, secretary.

NEBRASKA STATE ASSOCIATION OF ARCHITECTS meets first Wednesdays in January, April, July and October in each year. F. M. Ellis, Omaha, secretary.

WISCONSIN STATE ASSOCIATION OF ARCHITECTS meets first Monday of each month. Annual meeting first Monday after first Sunday in January. Howard Russell, Milwaukee, secretary.

BUFFALO SOCIETY OF ARCHITECTS meets first and third Tuesdays each month. W. W. Carlin, secretary.

THE CHICAGO ARCHITECTURAL SKETCH CLUB meets every alternate Monday at the club's headquarters, Art Institute. G. W. Williamson, secretary. Annual meeting, November 5, 1888.

ARKANSAS SOCIETY OF ENGINEERS, ARCHITECTS AND SURVEYORS.—Second annual meeting November 22, 23 and 24, 1888, at Little Rock. A. G. Gibb, secretary.

ARKANSAS SOCIETY OF ENGINEERS, ARCHITECTS AND SURVEYORS.

The second annual meeting of the Arkansas Society of Engineers, Architects and Surveyors will occur at Little Rock, November 22, 23 and 24. Some fifteen papers upon subjects ranging from "Concrete in Construction" to "The Uses of the Plane Table" and "Description in Deeds" have been promised by members, and though the body has a more general diversification in regard to professions than is usual, it seems to be organized for work of the most practical kind.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The fifth annual meeting of the Chicago Architectural Sketch Club was held November 5, President George Beaumont in the chair.

The meeting was the most enthusiastic of the year, and almost every member was in attendance.

The following officers were elected:

President—W. G. Williamson.

First Vice-President—W. B. Mundie.

Second Vice-President—O. C. Christian.

Secretary—C. A. Kessell.

Treasurer—E. J. Wagner.

Executive Committee—F. L. Linden and T. O. Fraenkel.

Suggestions were made regarding syllabus for the coming year, a draft of which is in the hands of the executive committee for approval.

The affairs of the club are most prosperous, and the executive committee and treasurer's reports showed the club to be progressing in membership and financial support.

The annual banquet and exhibit of drawings will be given November 19. The exhibit will remain open two weeks, and a cordial invitation is extended to those interested to visit the club rooms during that time.

A Revolution in Church Bells.

AN exhibition of Harrington's patent tubular bells was given at Providence, Rhode Island, by Walter H. Durfee & Co., of that city, on October 4 and 5. It was the first exhibition of these bells ever given in the United States, and was largely attended during the two days, enlisting special attention from prominent architects, builders and churchmen. Messrs. Durfee & Co. have secured the exclusive right to manufacture these bells in the United States, and will at once build a large factory for that purpose. The construction is very simple and the bells are easily placed in position. They are arranged in "rings," or chimes, of eight, ten and thirteen bells, and the number may be increased to twenty-four. They consist of a series of metal tubes suspended from a simple framework of wood—the bells or tubes ranging from 2 to 10 feet in length and from 8 to 10 inches in circumference. They have the advantage of great economy of space as well as of cost, a chime of eight to twenty-four bells, with the framework, not occupying a space of more than from 5 to 10 square feet. The bells are struck with hardwood-tipped hammers at the upper extremity of the graded cells, the hammers working on levers to which are attached cords, falling to any required length, and but little muscular force is required to manipulate them and call forth the purity and sweetness of their tones. The effect produced is that of a full church chime, and their clearness and volume of tone is such that every note can be easily distinguished within a radius of more than a mile. The labor of manipulation is so much less than with the old style of bells that it is much easier to ring them in "correct time." The vibration is confined almost entirely to the tubes, and therefore they can with perfect safety be placed in even a weak church tower or in one not specially constructed to receive a set of bells. With so many strong points in their favor, it would seem to be but a question of time when they shall largely take the place of old style cumbersome bells.

But there is practically no limit to the uses to which these bells may be put. They can be called into requisition in theaters, concert halls and public buildings, as they range in all sizes, from those described down to little sets of silver bells that might be placed on a small center table. This is more particularly shown in the large number of elegant hall clocks manufactured by Walter H. Durfee & Co., provided with a set of these tubes, which every quarter-hour play a mellow chime of sweet music, the hour stroke being made on a tube of different pitch and pleasing tone. The clock tubes have been made in this country, but the church-chime cells have been manufactured only in England, because up to this time it was not possible to draw such large tubes here; but now that Walter H. Durfee & Co. possess the sole right in the United States, they will commence the manufacture of the largest caliber of the Harrington Patent Tubular Bells.

New Publications.

STAIR-BUILDING IN ITS VARIOUS FORMS. By JAMES H. MONCKTON. New York: John Wiley & Sons.

This very elaborate treatise, intended for the guidance of practical stair-builders, sets forth the one-plane method of handrailing as applied to drawing face-molds, unfolding the center line of wreaths and giving lengths of balusters under all wreaths. This work is, we believe, the most comprehensive work yet issued on the subject, and covers the whole field of stair-building. It is fully illustrated, the figures are placed opposite the text which they illustrate, and practical plans are worked out for many sorts of stair-cases, covering all the problems likely to arise. The text, while by no means free from bungling circumlocutions and occasional inaccuracies of phrase, is sufficiently plain to offer no serious difficulties, and the whole subject is handled in a manner which should bring it within the reach of anyone who is willing to make the effort necessary to gain the mastery of any mechanical art. There are numerous designs and plans of stairs, newels and balusters, which will be of service to stair-builders, carpenters, and perhaps to architects. It is hardly necessary to speak of Mr. Monckton's opportunities to know whereof he writes. He has been known to the profession for thirty or more years, and has issued sundry valuable treatises on this subject.

Mosaics.

MR. FRANK L. LINDEN has just returned from New York, where he has been decorating apartments on Fifth avenue for G. M. Pullman, Esq. He also assisted in the selection of all furnishing.

MR. THEODORE ALTENEDER, 355 North Tenth street, Philadelphia, manufacturer of improved drawing instruments bearing his name, has just issued a revised and enlarged catalogue, which will be sent free to any address, upon application.

HANDSOME trade circulars are not uncommon, but a neat and concise exposition of the virtue of magnesia coverings, just issued by Alfred C. Kemper, of Chicago, is sure to attract attention, and, because of its plain talk in regard to the uses and virtues of a proper pipe covering, will be found valuable.

THE Fifth Avenue Viaduct and Express Offices of the Chicago & Great Western Railway are now nearly completed. The stone used is New Brunswick brownstone, and was furnished by J. S. F. & J. P. Batchen. The same firm also supplied the rough brownstone for the Union Depot at Indianapolis, and are now furnishing the Brunswick brownstone for the depot of the Canadian Pacific Company, at Montreal, P. Q.

THE attention of architects and builders is called to the illustration of the Norris pulley in this issue. It has attained an extended notoriety on account of its excellence, having been placed in a large number of the finer and better class of buildings constructed during the past four years, including many public buildings. The manufacturers started by placing twenty-four qualities of the Norris pulley on the market. At the present time they make over sixteen hundred different qualities, five hundred of them manufactured for the use of chain, which is now largely used for

raising and lowering sashes. The company claims to make the largest assortment of pulleys in the world. Nearly all the mills of the country have the Norris mortice for morticing the holes for this pulley. The company will cheerfully send samples of any of the pulleys to any architect in any part of the country who will write for the same.

UNDER the title "How Best to Light our Country Homes and Resorts," the Gilbert & Barker Manufacturing Company recite, in a beautifully illustrated pamphlet, the quality and excellencies of the Springfield Gas Machine, constructed for the manufacture of gas from gasoline, and as well how it is possible, cheaply, to have even a single tenement lighted with the same equal to the best coal gas, although it may be miles distant from a city or a natural gas field. The company is represented in New York, Boston, Chicago, Philadelphia, San Francisco and Springfield, Mass.

THE Goulds Manufacturing Company, of Seneca Falls, N. Y., has just issued a catalogue and price list for 1888 and 1889 that is to be commended for its completeness and style. It embraces 288 illuminated and illustrated pages, showing the full line of the factory product, including, besides plumbers' cast-iron supplies, pumps, engines, runs and other hydraulic machinery, operated either by manual, animal, wind, water, steam or electricity. It contains, besides detailed descriptions of various apparatuses, much other valuable information. Copies may be had by addressing the firm, No. 60 Barclay street, New York City.

THE Seyssel and Neuchatel rock asphalt is being extensively used in Chicago, in the construction of brewery, stable and cellar floors. The Smith Brewing Company, Conrad Seipp Brewing Company, Shoenhofen Brewing Company, Wacker & Birk Brewing and Malting Company, McAvoy Brewing Company, Bartholomae Brewing Company, and other prominent brewing and malting companies have utilized it in the construction of floors to their washhouses, racking, storage, cooler, fermenting rooms, etc., and many of the leading architects have itemized it in their specifications of material for stables, carriage houses and cellar floors.

REFERENCE has previously been made to the "McClellan" anti-siphon trap vent. An exhibition of its construction and practical working has recently been given at the Grand Pacific Hotel, Chicago, under the auspices of the manufacturers, the Du Bois Manufacturing Co., of New York City. This device is to do away with long lines of back-air piping, thus simplifying the drainage system, and furnishing a vent that works with absolute certainty, and one which is readily accessible because always in plain view. Its peculiarity consists chiefly in a mercurial seal which is not disturbed under any circumstances, and which permits a free flow of air into the waste-pipes on the sewer side of the trap, thus effectually shutting out sewer gas. It is easily applied to new or old work, and never freezes.

CHICAGO architects, contractors and gasfitters have been notified by the People's Gas Light and Coke Co. that from and after November 1, 1888, all gasfitting in new buildings, on the line of the company's mains, must be done in strict conformity with the regulations of the company, in order that a safe and satisfactory supply of gas may be insured to consumers. No meter will be set in any building fitted for gas, after November 1, which shall not have been inspected by the company's inspector, or in which, upon inspection, the fitting shall be found defective, or not in strict accordance with the inclosed regulations. Due notice in writing must be sent to the company's office before any pipes are concealed by flooring or plastering, and upon receipt of such notice inspection will be made without delay and without charge.

AMONG the several systems for heating buildings, each have their advocates. Some adhere to the hot air plan; some give the preference to steam heating, and others again are decided in their advocacy of heating by hot water. It seems, while both heated air and steam have proved effective, that heating by the hot-water process is forging ahead in many localities, on account not only of the steady output of heat, but, as it is claimed, on the score of simplicity of the appliance, its durability and reliability, perfect safety and healthfulness, and marked economy in running the appliance. Of the heaters of this class, the "Bolton Hot Water Heater," manufactured by the Detroit Heating and Lighting Co., stands in the front rank, and full particulars of its merits may be gathered by the interested, by a brief and to the point circular just issued by the company.

MR. I. P. FRINK, of 551 Pearl street, New York, whose reflectors and reflecting chandeliers are so generally introduced in public buildings, reports many orders on hand; among prominent contracts for lighting, he has under way the Tompkins Avenue Congregational Church, Brooklyn, N. Y.; Summer Avenue Congregational Church, Brooklyn, N. Y.; First Presbyterian Church, Galveston, Tex.; Asbury Memorial M. E. Church, Providence, R. I.; Cumberland Presbyterian Church, Murfreesboro, Tenn.; Reformed Church, Athens, N. Y.; Opera House, Carbondale, Pa.; Los Angeles Theatre, Los Angeles, Cal.; the Art Galleries of Boussod, Valadon & Co., 303 Fifth avenue, New York; Galerie des Beaux Arts, 174 Fifth avenue, New York; G. W. Lininger, Omaha, Neb.; The American Art Galleries, New York; for the Verestchagin Exhibition, and several orders from foreign countries.

AMONG the new advertisements that appear in this number will be found a very interesting one to master mechanics, contractors and employers of working men generally, namely, "The Employers' Liability Assurance Corporation," an organization instituted to protect this class against pecuniary liability to their help in case of accidents. It has come to be a pretty well-known fact, that the courts have decided masters are liable for personal injury to workmen in their employ, resulting from defective material, defective construction, negligence on the part of other employes, or other like causes, and this makes the being an employer of other men a serious matter. This corporation proposes to afford relief by taking from the shoulders of employers all trouble and responsibility for a certain percentage of each \$100 of the wages paid, agreeing to settle thereafter with injured, and where cases are carried into

the courts to follow them there, meeting all the costs and expense, and where damages are awarded to pay them without further charge to the holders of its policies. The corporation has a paid-up capital of \$500,000, and has been in existence eight years, during which time 13,000 policies, covering 500,000 workmen, have been issued, and 10,000 accident claims settled.

J. BARDLEY, No. 59 Elm street, New York, has issued a neat price list, presenting his well-known patent wood door-knobs, drawer-pulls, door-stops, check-spring hinges, escutcheons, etc. These goods are too well known to require any special reference to them, their excellence being fully understood by builders all over the country generally. If there are any who have not yet considered them and made them a part of their specifications, they would do well to send for this price list, as these goods are being put in the better class of buildings everywhere.

THE contracts upon the addition to the New York Museum of Natural History were opened October 4. Four bids were opened by the Park Commissioners. The contract for the foundation of the building has already been let and the work is nearly completed. The designs for the structure were made by Cady & Co., the architects selected by the Museum trustees, and the drawings and specifications were unusually specific and stringent. It was estimated that the cost of the work which is to form the completed front of the Museum would be about \$350,000. Each of the bidders was required to deposit a check for \$3,500 with his bid, as five per cent of the \$70,000 bond required in case his bid was accepted. The figures were given on the cost of the general structure, and then on the price per cubic foot on 57,000 cubic feet of concrete and rubble masonry. The several bids were as follows:

Bidder.	Structure.	Rubble.	Total.
James B. Smith.....	\$329,500.....	23 cents cubic foot.....	\$342,610
Edward Frank.....	344,730.....	05 cents cubic foot.....	347,580
Richard Deeves.....	331,500.....	25 cents cubic foot.....	345,750
W. & T. Lamb, Jr.....	353,085.....	28 cents cubic foot.....	369,045

The contract was awarded to James B. Smith and his bid will be referred to the controller to pass on the securities, when the work, Mr. Smith said, would begin at once, as he was anxious to get forward with it as much as possible before cold weather set in. President Robb, of the Park Board, who is also a trustee of the Museum, said that he was well satisfied with the bid of Mr. Smith, which placed the cost at a reasonable figure and the contractor being known as a trustworthy and responsible man. Mr. Cady, the architect, will also superintend and inspect the progress of the work. The contract calls for the completion of the building in three hundred days.

Railroad Notes.

ARCHITECTS on the line of the Wisconsin Central R'y from St. Paul to Chicago who attend the convention will receive a certificate with their ticket to Chicago which, when signed by the Secretary of the Western Association of Architects, will entitle them to a one-third return rate. The service on this road is superb.

A NEW Pullman palace sleeping car line between Chicago and Philadelphia has been established, via Chicago & Grand Trunk and Lehigh Valley railroads. Limited express leaves Chicago at 3:25 P.M. daily, with one of the most modern Pullman palace sleeping cars, to run through to Philadelphia via Niagara Falls and the Lehigh Valley route, arriving at Philadelphia at 7 A.M. daily on the second morning. Returning, west-bound, the car leaves Philadelphia daily at 8 P.M., arriving in Chicago on the Pacific express at 8:10 A.M. on the second morning. What makes this route particularly popular is that on the east-bound journey a stop-over at Niagara Falls of seven hours is allowed, and on the west-bound journey a stop-over of four hours, giving passengers ample time to visit the Falls. However, passengers not desiring to lay over at the Falls on the east-bound journey may change at Niagara Falls, taking a Pullman parlor and buffet car, leaving the Falls at 8:30 A.M., arriving in Philadelphia at 10:49 P.M.

THE CHICAGO AND DENVER EXPRESS.—Commencing Sunday, October 28, the only exclusive through Pullman Car Line from Chicago to Denver, via Council Bluffs and Omaha, will be established over the Chicago, Milwaukee & St. Paul and Union Pacific railways, on the following time schedule:

Leave Chicago daily.....	10:40 P.M.
Arrive Council Bluffs.....	6:50 P.M.
Arrive Omaha.....	7:05 P.M.
Leave Omaha.....	8:00 P.M.
Arrive Denver (second day).....	5:25 P.M.

This train makes direct connection with all trains from the east, arriving in Chicago at night. Sleeping Car fare, \$6.00. Excursion Tickets to all Colorado points now on sale. For tickets and sleeping car reservations apply at City Ticket Offices, 63 Clark street, Grand Pacific Hotel; Palmer House and Union Passenger Station, Canal and Adams streets; or address F. A. Miller, Ass't Gen'l Passenger Agent, 63 Clark St., Chicago, Ill.

MEMBERS of the Western Association of Architects who contemplate attending the convention at Chicago, November 21, 22 and 23, will be glad to know that solid vestibuled trains now run over the Michigan Central, "the Niagara Falls Route," between Chicago and Buffalo. These trains are not only equipped with the finest Wagner palace sleeping cars, but are made thoroughly complete by having vestibuled dining, smoking, first-class and baggage cars, and although constituting the famous "limited" of the Michigan Central, carry all classes of passengers without extra charge. These trains carry through vestibuled sleeping cars between Chicago and New York, via New York Central & Hudson River Railroad, and between Chicago and Boston via New York Central and Boston & Albany Railroads. The east-bound "limited" also carries a through sleeper, Chicago to Toronto (via Canadian Pacific), where connection is made with parlor car for Montreal. Accommodations secured at the Michigan Central ticket offices, No. 67 Clark street, corner Randolph, and depot, foot of Lake street, Chicago.

Synopsis of Building News.

Abbottsford, Wis.—The Wisconsin Central Railroad Company are to build a \$60,000 depot and hotel building.

Athens, Tenn.—Architect T. C. Veale has plans for a brick and stone church building; cost \$10,000; also three-story brick and stone music hall for Grant Memorial University; cost \$10,000; and other buildings to cost \$12,000.

Aurora, Ill.—Architect J. C. Minot has plans for a brick office and store building, 180 by 100 feet; cost \$50,000. For St. Nicholas Church, brick and stone parsonage; cost about \$10,000.

Buffalo, N. Y.—Architect W. W. Carlin: For Geo. Herlan, frame residence; cost not estimated. For A. A. Thomas, frame residence; cost not estimated.

Architect C. L. W. Edlitz, of New York, has prepared plans for a block of brick stores, to be built for J. M. Richmond.

Architect E. A. Kent: For Sidway estate, brick store building.

Chattanooga, Tenn.—Architect Breeding has planned for McCaill & Dietzen two four-story brick stores; to cost \$25,000.

Architect J. R. Ryan has prepared plans for ten two-story brick stores, to be erected for P. H. Lynch, at a cost of \$9,000.

Chicago, Ill.—Architects Burling & Whitehouse: For Wm. Goldie & Son, seven three-story and basement stone front residences, 20 by 65 feet; cost \$60,000.

Architects J. M. Van Osdel & Co.: For Amos Grannis, six-story brick and stone warehouse, 42 by 148 feet; cost \$40,000.

Architects Thiel & Lang: For A. Stoehr, three-story brick and stone store and flats, 24 by 80 feet; cost \$10,500. For H. Auber, two-story brick and stone dwelling, 24 by 50 feet; cost \$8,500. For E. Johnson, four-story store and flats, 24 by 80 feet; cost \$10,000.

Architects J. A. Kosecki, three-story brick store and flats, 24 by 95 feet; cost \$7,500.

Architects J. F. & J. P. Doerr: For Robert Hunter, three-story brick and stone store and flats, 25 by 95 feet; cost \$10,000.

Architect Louis Martens: For Henry Towne, three-story factory building, 100 by 100 feet; cost about \$25,000.

Architect J. R. Meyer, three-story store and flat building, 68 by 75 feet; cost about \$20,000.

For A. Weber, three-story brick flat building, 24 by 61 feet; cost \$7,000.

Architect M. E. Bell: For Judge Gwynn Garnett, three-story stone front residence, 23 by 78 feet; cost about \$10,000.

Architect Thomas Hawkes: For A. S. Newberry, six-story brick, stone and terra-cotta apartment building, 100 by 97 feet; cost \$150,000; also, five-story brick and stone warehouse, 40 by 107 feet; cost \$25,000.

Architect W. G. Barfield: For School Board of Lake View, three-story pressed brick and terra-cotta school building, 90 by 110 feet; cost about \$30,000.

Architects Ostling Bros.: For F. H. O'Connor, three-story brick and stone flat building, 24 by 72 feet; cost \$18,000.

Architects Schaub & Berlin: For T. L. Forrest, three two-story residences, 58 by 65 feet; cost \$15,000.

Architect William Ohlhaber: For Fritz Munk, three-story brick store and flats, 25 by 72 feet; cost \$10,000.

For A. Mueller, three-story brick store and flat building, 23 by 70 feet; cost \$6,000.

Architect C. M. Palmer: For Potter Palmer, block of five three-story stone front residences, 150 by 72 feet; cost about \$60,000.

Architect L. G. Hallberg: For Levi W. Gaggy, three-story brick and stone residence, 60 by 60 feet, at Lake Forest, Ill.; cost about \$20,000.

For Mrs. Margaret A. Estey, four-story flat building, 25 by 64 feet; cost \$10,000.

Also has plans for a \$50,000 store and flat building and remodeling a \$30,000 factory building in hand.

Architects Wilson, Marble & Lamson: For Wm. H. Thomas, four-story and basement brick and stone apartment building, 75 by 83 feet, on University place; cost \$50,000.

For same, eight four-story and basement brick and stone flat buildings, 18 by 60 feet, on Lake avenue; cost \$50,000.

For J. Schuering, three-story and basement stone front residence, 22 by 60 feet, on Lake avenue, near Thirty-fourth street; cost \$9,000.

For H. R. Wilson, seven three-story and basement stone front residences, 21 by 70 feet, on South Park avenue, near Thirty-fourth street; cost \$10,500 each.

For S. M. Fisher, two-story barn; cost \$2,500.

For A. W. Rainbow, two-story and basement brick and stone flats, 25 by 60 feet, on Monroe street, near Western avenue; cost \$8,500.

For spring work, four stone front residences on West Jackson street; cost about \$16,000 each.

Also two three-story and basement stone front residences, 25 by 72 feet, on Michigan avenue, near Twenty-fifth street; cost \$15,000 each.

Architect O. J. Pierce: For J. H. Jones and J. R. Le Vally, two two-story and sub-cellular brick and stone residences, 48 by 63 feet, on Ellis avenue near Forty-fourth street; cost about \$15,000; under way.

For James K. McGill, two-story, sub-cellular and attic brick and stone residence, 29 by 62 feet, corner of Adams street and Hamilton avenue; slate gables, stained glass, hardwood finish, etc.; cost \$10,000.

Architects Edbrooke & Burnham: For H. P. Hatch, three-story and basement stone front flat building, 20 by 75 feet, at 405 Ontario street; cost \$8,500.

For David Wesson, two-story frame residence, on Sheridan avenue near Sixty-first street; cost \$4,500.

Architect H. S. Jaffray: For J. B. Allen, five-story and basement brick, stone and terra-cotta apartment building at 343-344 Michigan avenue; the building will have marble vestibule, steam heating, elevator, copper bays, etc.; cost \$35,000.

For H. Homer & Co., brick warehouse, 78-82 West Randolph street; cost about \$25,000.

Architect F. L. Lively: For A. L. & F. D. Patterson, three-story and basement rock faced buff Bedford stone front store and flat building, 50 by 60 feet, on Cottage Grove avenue near Forty-third street; copper bays, mantels, etc.; cost \$15,000.

Architects Cole & Dahlgren: For Frederick List, three-story and basement stores and flats, 50 by 72 feet, Wentworth avenue and Sixty-eighth street; Indiana pressed brick and stone trimmings; cost \$12,000.

For C. H. Root, five two-story basement and attic houses, 100 by 59 feet, corner Fifty-second street and Hubbard avenue; front of neat variety of pressed brick and stone, with ornamental porches and bays; planned with stairways and halls, and all modern conveniences; hardwood floors and finish; electric work and furnaces; cost \$17,000.

For Henry H. Belfield, double house, 46 by 65 feet, on Washington avenue, between Fifty-seventh and Seventy-eighth streets; Indiana pressed brick and stone, oak and Georgia pine floors and finish; steam and furnaces; cost \$10,000.

For Harland Law, residence, 26 by 44 feet, on corner of Humboldt boulevard and Wabasha avenue; basement of concrete; frame construction; finished in hardwood and Georgia pine; furnace and electric work; cost \$4,000.

For Mrs. Goodfellow, residence, corner of Cosgrove and Commercial avenues; brick and frame; all modern conveniences; cost \$4,000.

For T. A. Gillett, residence, 32 by 40 feet; Lake View; brick and frame; hardwood finish; cost \$4,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall.

The dearth in architectural news amounts almost to a famine, but it is in a measure accounted for by the season, the contractors not having cleaned up, nor the architects secured much work ahead.

The Chamber of Commerce will be dedicated, in all probability, on January 1, 1889, and the building will be a monument of grace and beauty for the next hundred years, at which time architecture, I hope, will have reached and perched upon the pinnacle of perfection.

Architects Samuel Hannaford & Sons report for Krippendorf & Dittman the plans for the rebuilding of their seven-story shoe building, lately destroyed by fire. It will be built of brick, slow burning construction, tin roof with all modern improvements.

Residence for A. M. Detmer, pressed brick; with twelve rooms, slate roof, hardwood finish, etc. Warehouse, 100 by 125 feet, for Geo. S. Stearnes, five stories, pressed brick, tin roof, etc. Addition to the stone residence of Alex. McDonald. This residence is one of the finest suburban mansions in this vicinity, and the improvements will fully correspond. There will be a music room, additional chambers, etc. This firm is quite busy on sketches, but are not ready for reporting.

Architect A. J. Bast has drawn plans for a three-story store and flat building for Peter Heuber of Bellevue, Ky., to be built of brick, stone trimmings, have Eastlake finish, ten rooms, with all the modern improvements, galvanized iron cornice and tin roof; cost \$3,000.

Plans also for a two-and-one-half-story dwelling for Robert Eichelmann, to be built of frame with grained pine finish, eight rooms, bath-room and water-closets, galvanized iron cornice and tin roof; cost \$3,000.

Plans also prepared for a two-story store and flat building at Bellevue, Ky., for John Meyer of that city; will be built of brick and stone, have Eastlake finish, iron store front, bath-rooms and water-closets, galvanized iron cornice, slate and tin roof, and contain modern improvements and conveniences; it will cost about \$6,000. This is quite an ornamental residence.

Architect W. W. Franklin has prepared plans for a two-story stable for Charles H. Dumbhoff; will be built of brick with stone trimmings, have metal roof stalls, and contain modern improvements; it will cost about \$3,000.

Other plans on the board.

Architect Lucien F. Plympton: For T. Johannigman, a two-story half timber and shingle residence, containing nine rooms, shingle roof; cost \$3,500.

For the Woodburn

Heights Syndicate, a two-and-a-half-story frame house of ten rooms, Norwegian style, with slate roof; cost \$5,000.

Architect S. E. DesJardins: A brick patrol station, two stories and a basement, tin roof; cost \$3,300. For H. H. Finch, a double brick house of nine rooms each, pine finish, slate roof; cost \$8,000. For Wm. Kassenberger, Memphis, Tenn., a frame residence of two stories and ten rooms, pine finish and shingle roof; cost \$7,000.

Cragin, Ill.—Architects Bauman & Lotz, of Chicago: For Otto G. Gartenberg, elevator, to cost \$11,000.

Denver, Col.—Architects F. E. Edbrooke & Co. have plans for the new Masonic Temple, 100 by 125 feet; cost \$225,000.

The Chicago Lumber Company are about to erect \$50,000 worth of buildings.

Mr. Boettcher is about to erect a \$30,000 business building.

Among the permits recently issued are the following for buildings to cost \$4,000 or more: Anson Pearson, two-story brick terrace, 51 by 58 feet; cost \$4,000.

A. S. Ripley & Son, four-story and basement brick building, 70 by 116 feet; cost \$30,000.

F. Morrell, two-story brick dwelling, 32 by 48 feet; cost \$6,000.

S. Hayes, five brick dwellings, 22 by 45 feet; cost \$12,500.

Mrs. Annie Flaherty, two-story brick dwelling, 24 by 55 feet; cost \$5,000.

G. W. Huntington, one and one-half story brick barn, 18 by 18 feet; cost \$5,000.

John Monat Lumber Co., two-story brick stable, 30 by 105 feet; cost \$5,000.

Mrs. Davidson, two-story brick dwelling, 50 by 60 feet; cost \$5,500.

F. C. Eberly, two-story brick dwelling, 28 by 70 feet; cost \$8,000.

Leonard Walters, two-story brick dwelling, 28 by 70 feet; cost \$7,200.

Fred S. High, two-story brick dwelling, 25 by 50 feet; cost \$4,000.

H. W. Newell, four two-story brick dwellings, 35 by 85 feet; cost \$10,000.

W. W. Brasie, two-story brick terrace, 52 by 125 feet; cost \$24,000.

Philip Kohn, three one-story brick double dwellings, 40 by 40 feet; cost \$8,000.

N. H. Nelson, two-story brick terrace, 44 by 40 feet; cost \$4,000.

J. N. Best, three-story brick building, 25 by 75 feet; cost \$10,000.

Henry Stewart, two-story brick building, 32 by 60 feet; cost \$6,000.

Frank Jerome, twelve one-story brick dwellings and five one-story frame dwellings, 21 by 28 feet; cost \$7,500.

G. D. McClain, two-story brick dwelling, 25 by 44 feet; cost \$4,500.

John Gray, two-story brick terrace, 38 by 39 feet; cost \$4,000.

W. W. Knight, two-story and basement brick and stone dwelling, 41 by 62 feet; cost \$14,000.

A. Kopper, two-story brick building, 50 by 75 feet; cost \$10,000.

J. J. Huddart, four one and one-half story brick dwellings, 22 by 45 feet; cost \$10,400.

Same, five one and one-half story brick dwellings, 22 by 45 feet; cost \$13,000.

Colorado Automatic Refrigerator Company, three-story and basement brick building; cost \$17,500.

Loneragan Meat Co., one-story and basement brick building, 32 by 100 feet; cost \$5,600.

M. L. Bell and W. Stevens, six one-story frame dwellings, 24 by 40 feet; cost \$6,000.

J. A. Gensen, two-story brick double dwelling, 32 by 50 feet; cost \$7,000.

Russell & Means, four one and one-half story brick dwellings, 29 by 48 feet; cost \$16,000.

F. W. Gronum, two-story brick building, 50 by 66 feet; cost \$8,000.

J. L. Budge, two-story brick dwelling, 30 by 45 feet; cost \$4,500.

G. W. Huntington, two-story brick dwelling, 30 by 50 feet; cost \$5,000.

D. C. Benedict, two one-story brick dwellings, 22 by 50 feet; cost \$4,000.

T. W. Lawrence, two-story and basement brick dwelling, 31 by 41 feet; cost \$5,500.

Edward O'Connor, two-story brick double dwelling, 44 by 74 feet; cost \$2,000.

Artesian Ice Company, two-story stone and frame building, 86 by 104 feet; cost \$15,000.

D. C. Benedict, two brick dwellings, 22 by 45 feet; cost \$5,500.

A. S. Miller, two-story brick double dwelling, 50 by 125 feet; cost \$12,000.

Bush & Morse, three-story brick building, 50 by 125 feet; cost \$25,000.

Mrs. M. G. James, two-story brick building, 25 by 100 feet; cost \$7,000.

Detroit, Mich.—Brick has taken a drop and there are hopes of some activity soon. Labor remains unchanged. Two hundred and twenty-six permits for new buildings were taken out during the month of September, and fifty one for alterations.

Architects Van Leyen & Preston: For C. P. Black, two-story dwelling, 40 by 60 feet; brick with stone trimmings, slate roof; cost \$5,000.

Theater interior for Wonderland Museum, 60 by 75 feet; cost \$10,000.

For E. F. Lund, two-story dwelling, 40 by 50 feet, frame, shingle roof; cost \$5,000.

For George A. Lund, two-story dwelling, 40 by 50 feet, frame and stone, shingle roof; cost \$5,000.

Architects Donaldson & Meier: For J. H. Foepel, two two-story dwellings, 40 by 65 feet; brick, stone and stone trimmings; gravel roof; cost \$5,200.

For same party, double two-story dwelling, 44 by 57 feet; brick with stone trimmings; slate roof; cost \$8,000.

For Dr. Clawson, three-story office building, 25 by 45 feet; brick, with stone trimmings; gravel roof; cost \$4,500.

For same party, two-story dwelling, 20 by 60 feet; brick, with stone trimmings; cost \$4,000.

Architects Scott & Co.: For Detroit Omnibus Co., three-story barn, 70 by 120 feet; brick, with stone trimmings; gravel roof; cost \$15,300.

For same party, two-story barn, 60 by 260 feet; brick, with stone trimmings; gravel roof; cost \$20,000.

For Roehm & Goodell, two two-story dwellings, 38 by 62 feet each; brick, with stone trimmings; slate roof; cost \$30,000.

Architect A. C. Varney: For Morton, Hickey & Phelps, seven three-story stores, 125 by 70 feet, brick with stone trimmings, gravel roof; cost \$28,000.

For Charles Hismirck, two-story dwelling, 54 by 46 feet; brick with stone trimmings, slate roof; cost \$7,500.

For A. S. Sherwood, two-story double dwelling, 33 by 60 feet each, brick, stone trimmings; cost \$5,000.

Architects Mason & Rice: For John A. Avery, two-story double dwelling, 58 by 70 feet, brick with stone trimmings, slate roof; cost \$15,000.

Architects Hess & Rossemann: For A. A. Atterberg, two-story dwelling, 27 by 70 feet, brick with stone trimmings, slate roof; cost \$8,000.

Englewood, Ill.—Architect Jul De Horvath: For Geo. Young, frame residence, 25 by 45 feet; cost \$2,500.

For Anna Schiff, three-story store and flat building, 25 by 80 feet, Tiffany brick front, terra cotta ornaments, galvanized bay and cornice; cost \$8,000.

Town of Lake police station and engine house, 75 by 100 feet, Bedford stone and Anderson pressed brick; cost \$2,500; projected.

G. W. Allen, Auburn, New York, three-story flat building on Prairie avenue near Thirty-first street, 25 by 60 feet, buff Bedford stone front; cost \$12,000; projected.

Same party, two-story flat building, Forest avenue near Thirty-seventh street, 25 by 62 feet, Anderson pressed brick and terra-cotta front; \$8,000; projected.

Freeport, Ill.—The corner-stone of the new building for the Young Men's Christian Association was laid October 19 with appropriate ceremonies. The structure is to cost \$20,000.

Jackson, Mich.—Architect L. D. Grosvenor: For Board of Education, three-story brick and stone school building, 45 by 100 feet; cost \$10,000.

Joliet, Ill.—Architects Ackerman & Sunderland, of Chicago, have plans for a two-story and attic residence, to be erected for B. F. Fuller; cost \$10,000.

Kansas City, Mo.—Architect L. L. Levering: For St. Vincent Society, brick and stone church building, 40 by 85 feet.

Architects Schrage & Nichols: For Joel Halford, six two-story frame cottages, 24 by 32 feet; cost \$10,800.

Architect S. E. Chamberlain: For J. H. Cheek, block of six three-story brick and stone residences; cost \$35,000.

Among the permits recently issued are the following, to cost \$5,000 or more: J. Halford, six frame dwellings; cost \$10,800.

J. H. Cheek, six three-story brick dwellings, 150 by 57 feet; cost \$35,000.

Mrs. M. L. Simpson, three-story brick dwelling; cost \$5,000.

Kansas City Real Estate Exchange, office building; cost \$15,000.

Mrs. M. L. Simpson, two three-story brick dwellings, 40 by 48 feet; cost \$11,000.

Same, three-story brick double residence, 41 by 49 feet; cost \$7,000.

W. H. Jones, two-story brick dwelling, 25 by 50 feet; cost \$6,000.

Mayfield & Tomb, two-story brick business building, 24 by 118 feet; cost \$7,000.

Dr. J. D. McMillen, block of two-story brick business buildings, 81 by 45 feet; cost \$6,000.

Ellis Harris, two two-story brick residences, 22 by 55 feet; cost \$6,500 each.

Henry Barnes, addition to residence; cost \$5,000.

Allen Moynihan, three-story brick residence; cost \$12,000.

Geo. Roberts, two-story brick residence, 43 by 44 feet; cost \$5,000.

H. C. Murdock, brick residence and business house, 50 by 60 feet; cost \$12,000.

W. H. Dickinson, brick residence, 23 by 45 feet; cost \$6,000.

R. S. Vivian, four three-story brick residences, 38 by 46 feet; cost \$14,000 each.

R. S. Vivian, two three-story brick dwellings, 20 by 46 feet each; cost \$14,000.

C. F. Quest, brick business block, 40 by 108 feet; cost \$9,000.

L. R. Carpenter, eight two-story brick dwellings, 20 by 40 feet each; cost \$128,000.

Kenosha, Wis.—Architect H. D. Deam, of Chicago, has prepared plans for a two-story brick factory building for the Scotford Manufacturing Co.; cost \$13,000.

Lansing, Mich.—Architects E. E. Meyers & Son have prepared plans for a brick and stone church building, to be erected by the Central M. E. Society at a cost of \$30,000.

Michigan City, Ind.—Architects Burling & Whitehouse, of Chicago: For the Episcopal Society, church building, to be built of variegated brownstone, nave 35

Continued on page XVI.

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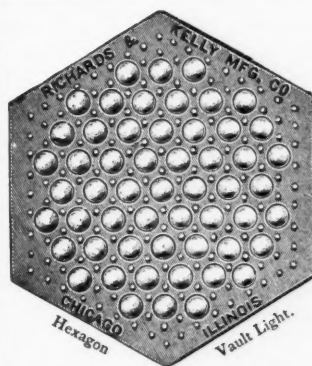
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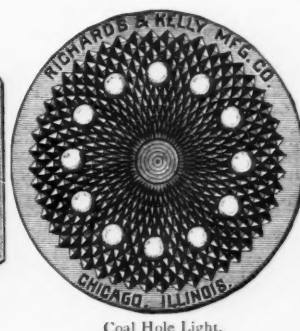
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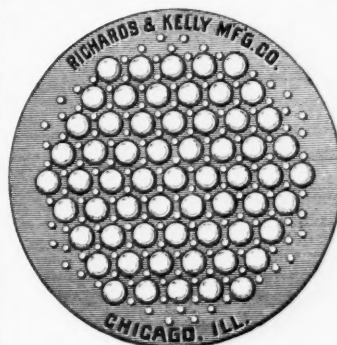
Coal Hole Light.

PRISMATIC

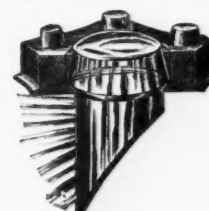
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Round Vault Light.



Reflecting Lens.

Continued from page 60.

by 115 feet, with transepts; side aisles 11 feet wide, stone tower and spire; cost \$75,000; contracts not let.

Marshall, Mo.—Architect Chas. E. Illsley, of St. Louis, has prepared plans for a three-story brick, stone and terra-cotta college building, 120 by 120 feet; cost about \$45,000; B. W. Duggins, Chairman of Board of Trustees.

Milwaukee, Wis.—Among the permits recently issued are the following: Philip Best Brewing Co., three-story brick building; cost \$7,000. Kraus, Markel Malt-ling Co., addition to elevator building; cost \$8,000.

Minneapolis, Minn.—Among the permits recently issued are the following for buildings to cost \$5,000 or more: J. A. Fetterly, two-story frame dwelling; cost \$7,000. E. Lindon, two-story frame dwelling; cost \$10,000. P. Healey, two two-story frame dwellings; cost \$8,000. A. Bradford, two two-story brick veneered dwellings; cost \$20,000. I. Fawcett, two-story frame double dwelling; cost \$5,500. C. A. Pillsbury & Co., brick storage house; cost \$25,000. W. F. Kirk, two-story frame dwelling; cost \$8,000.

A syndicate headed by General W. D. Washburn and ex-Governor Pillsbury has been organized to establish large stock yards at Long Lake, where an abattoir will also be built. Over a million dollars will be invested in the yards, which will be supplemented by the erection of tanneries, malt houses, cooper shops, etc. Contracts have been awarded for the construction of branch lines of railroads to connect the stock yards with the Minnesota Transfer and with the Manitoba & Northern Pacific roads.

Mitchell, Dak.—Architect T. D. Allen, of Minneapolis, Minn.: For University of Dakota, three-story brick and stone building; cost \$12,000.

St. Paul, Minn.—Among the permits recently issued are the following for buildings to cost \$5,000 or more: J. M. Carlson, two-story frame dwelling; cost \$10,000.

Burlington Heights Improvement Company, three-story brick tenement; cost \$20,000. H. A. Clark, two-story brick dwelling; cost \$10,000. W. H. Norris, three-story brick dwelling; cost \$7,000. J. N. Lawton, two-story frame double dwelling; cost \$5,000. F. K. Whitaker, block of two-story frame dwellings; cost \$8,000. Hinkle Bros., block of five two-story frame dwellings; cost \$15,000. J. J. Brennan, two-story frame double dwelling; cost \$9,000. T. H. Ivey, two-story frame dwelling; cost \$5,000. H. J. McAfee, block of five two and one-half story brick dwellings; cost \$23,000.

Architects Willcox & Johnston have plans for several residences to be erected on St. Anthony Hill, at a cost of \$6,000 to \$10,000 each.

St. Augustine, Fla.—Plans have been prepared by architects W. W. Maughlin and Philip Priolean for a brick church building, 65 by 123 feet, for the Trinity Episcopal Society.

Toronto, Ont.—Among the permits recently issued are the following for buildings to cost \$5,000 or more: Mr. Bryer, two two-story tenement buildings; cost \$6,000 each. Mr. Clark, block of three dwellings; cost \$4,000. J. T. Shipter, two two-story and attic brick dwellings; cost \$5,000. W. O'Neil, alterations; cost \$5,000. R. & T. Watson, four-story brick warehouse; cost \$6,500. W. S. Thompson, two two-story and attic brick dwellings; cost \$15,000. A. J. Mark, four two-story and attic brick dwellings; cost \$25,000. Mrs. C. Verrall, four attached three-story and attic brick dwellings; cost \$16,000. John C. Crowther, two-story and attic brick dwelling; cost \$11,000. J. G. Goddard, two-story brick addition; cost \$4,500. B. Rosman, alterations to brewery; cost \$5,000.

Winona, Minn.—A. McNie & Co. are building a brick block to cost \$30,000. John Bambenek is about to erect a two-story brick store building. F. D. Rising is making extensive alterations in his residence.

Youngstown, Ohio.—Architect Wm. B. Ellis has plans for a two-story brick business block, to cost \$7,000.

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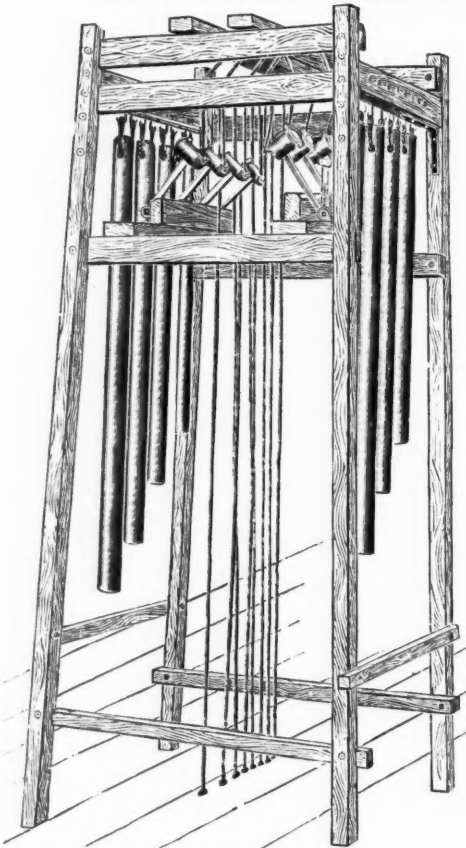
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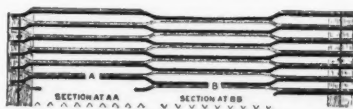
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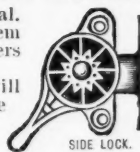


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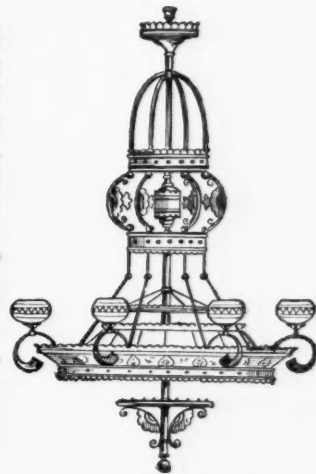
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First Baptist, Franklin, Ind.
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Second Congregational, New London, Conn.
Twenty-Second St. Baptist, Louisville, Ky.
Second Reformed, Hudson City, N. J.
First Place M. E., Brooklyn, N. Y.
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Methodist Episcopal, Xenia, Ind.
Methodist Episcopal, Chatham, N. Y.
Harvard Street, Boston, Mass.
Universalist, Titusville, Pa.
Presbyterian, Greenwich, Conn.
St. Stephens, Worcester, Mass.
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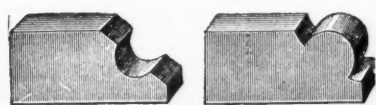
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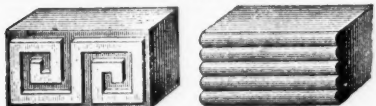
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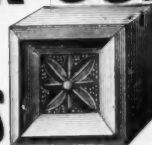
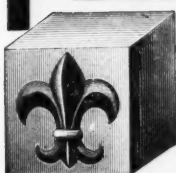
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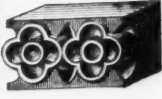
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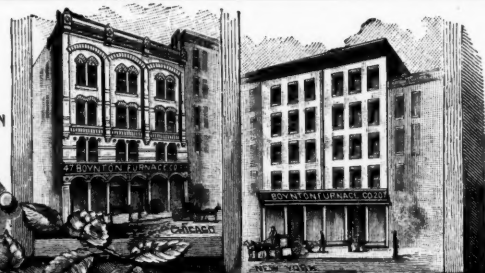
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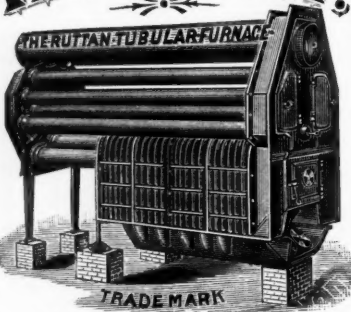



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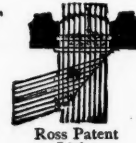
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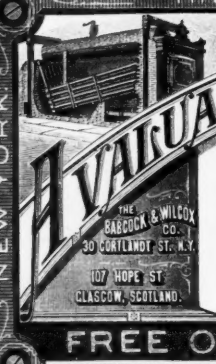
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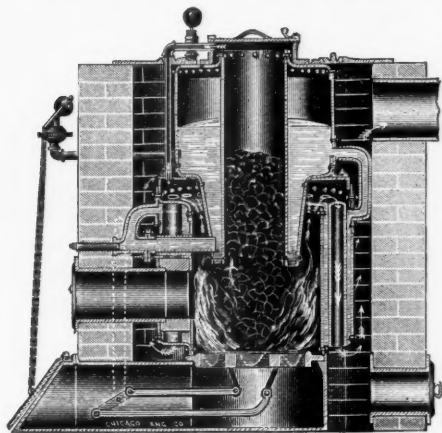
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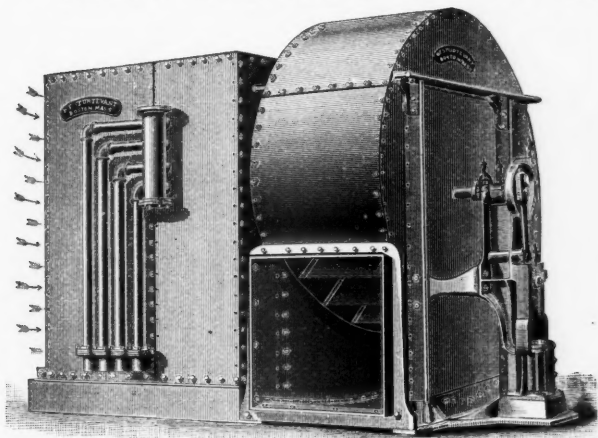
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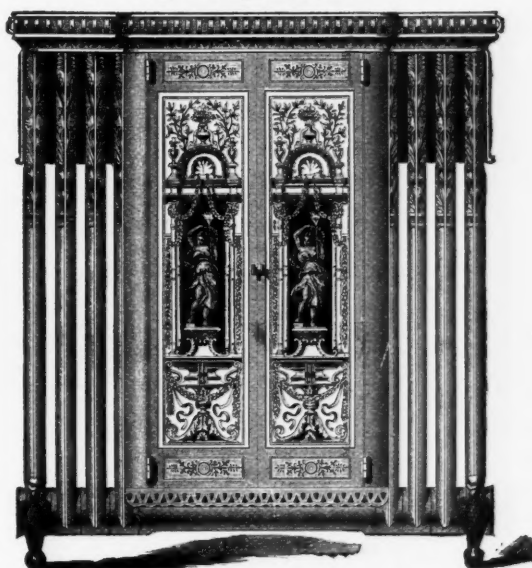
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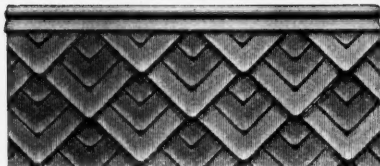
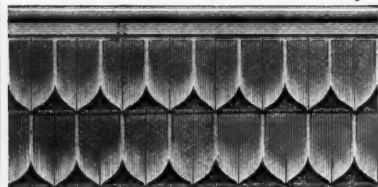
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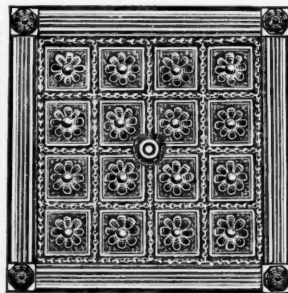
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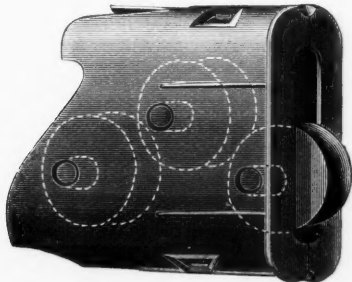
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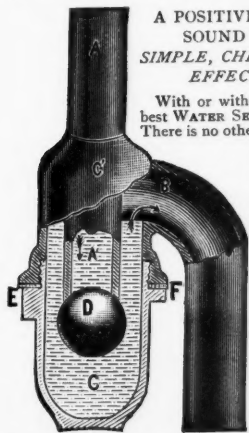
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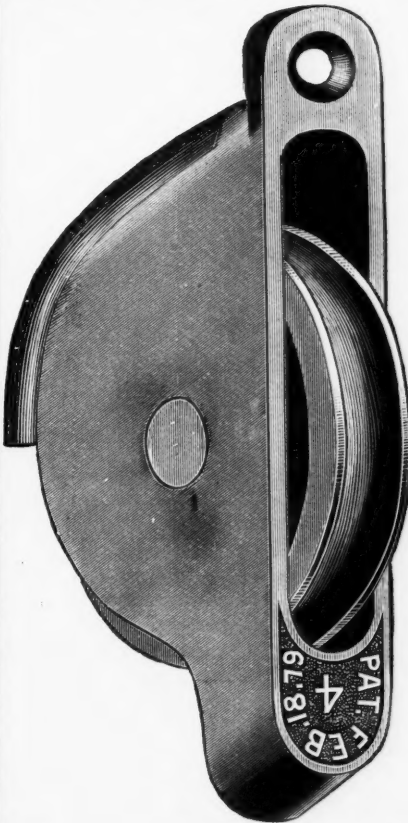
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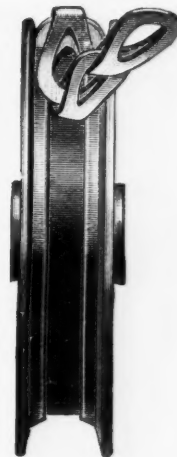
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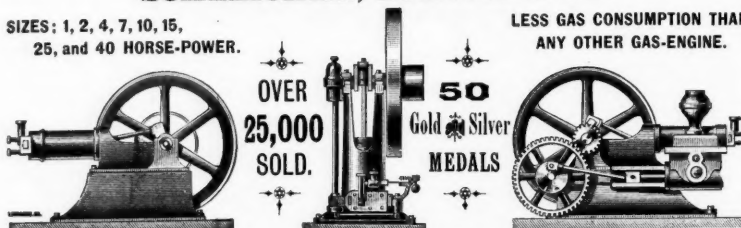
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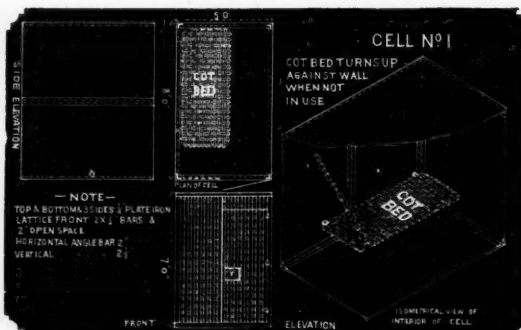
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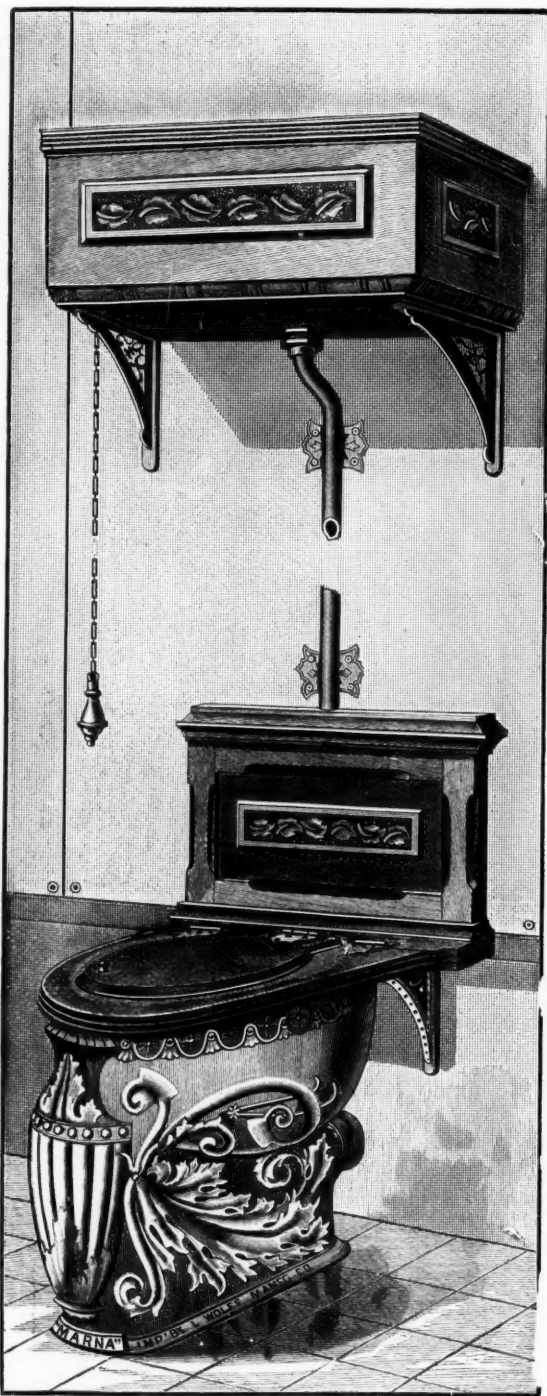


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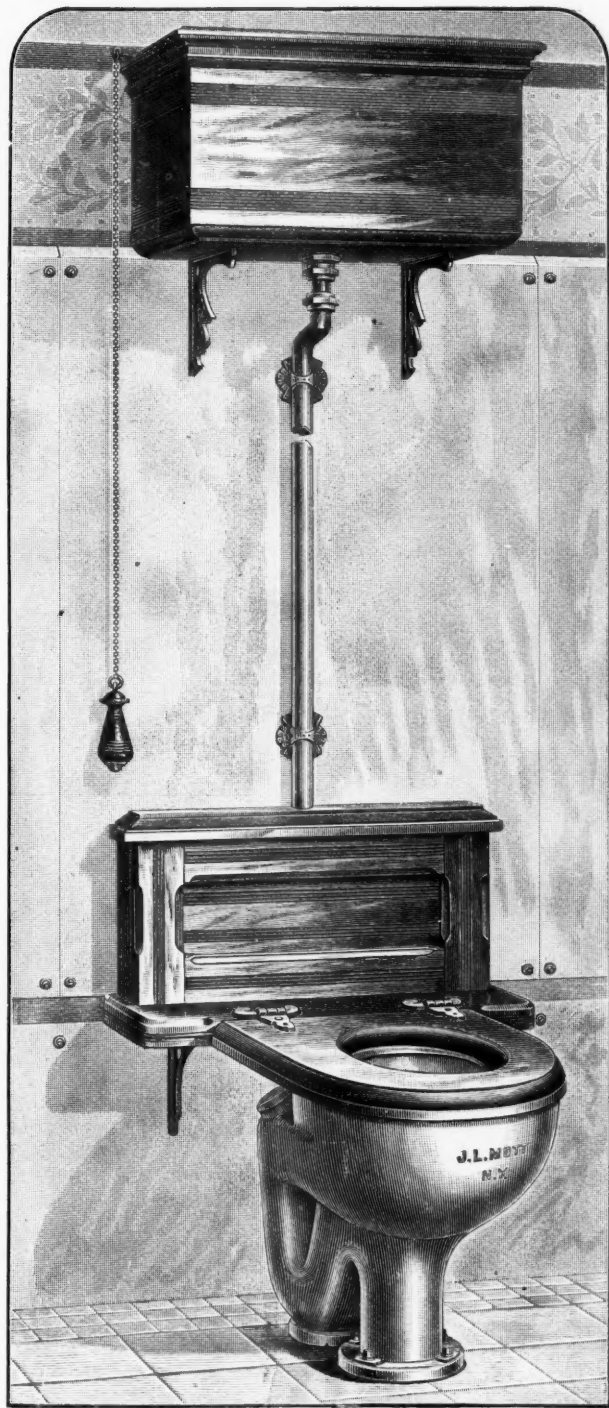


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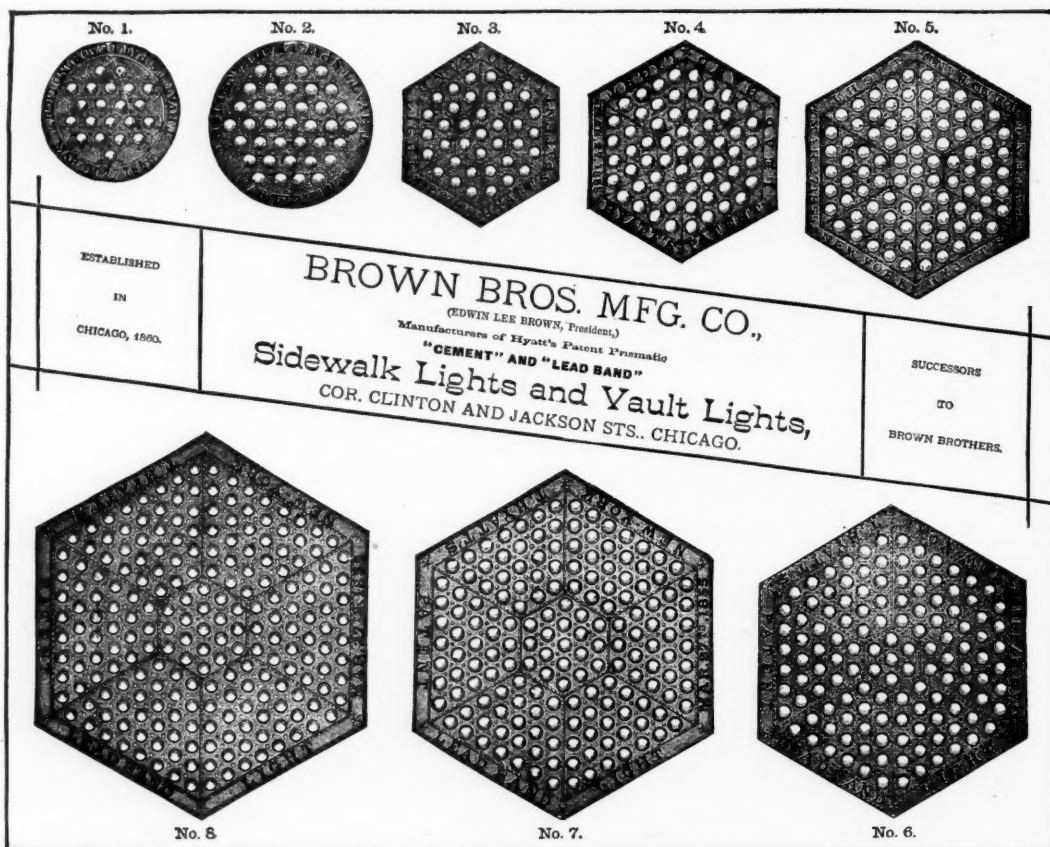
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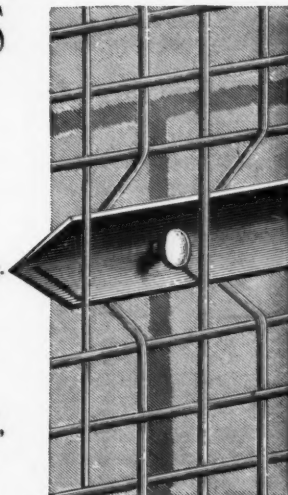
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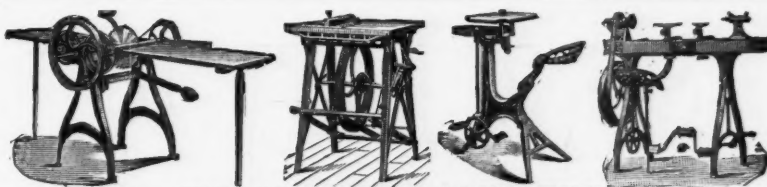
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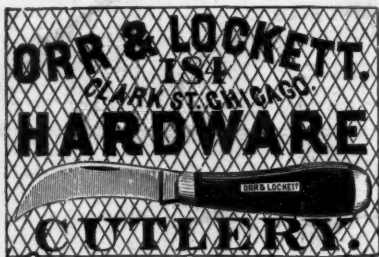
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